THE CAMPUS

Student newspaper of Middlebury College

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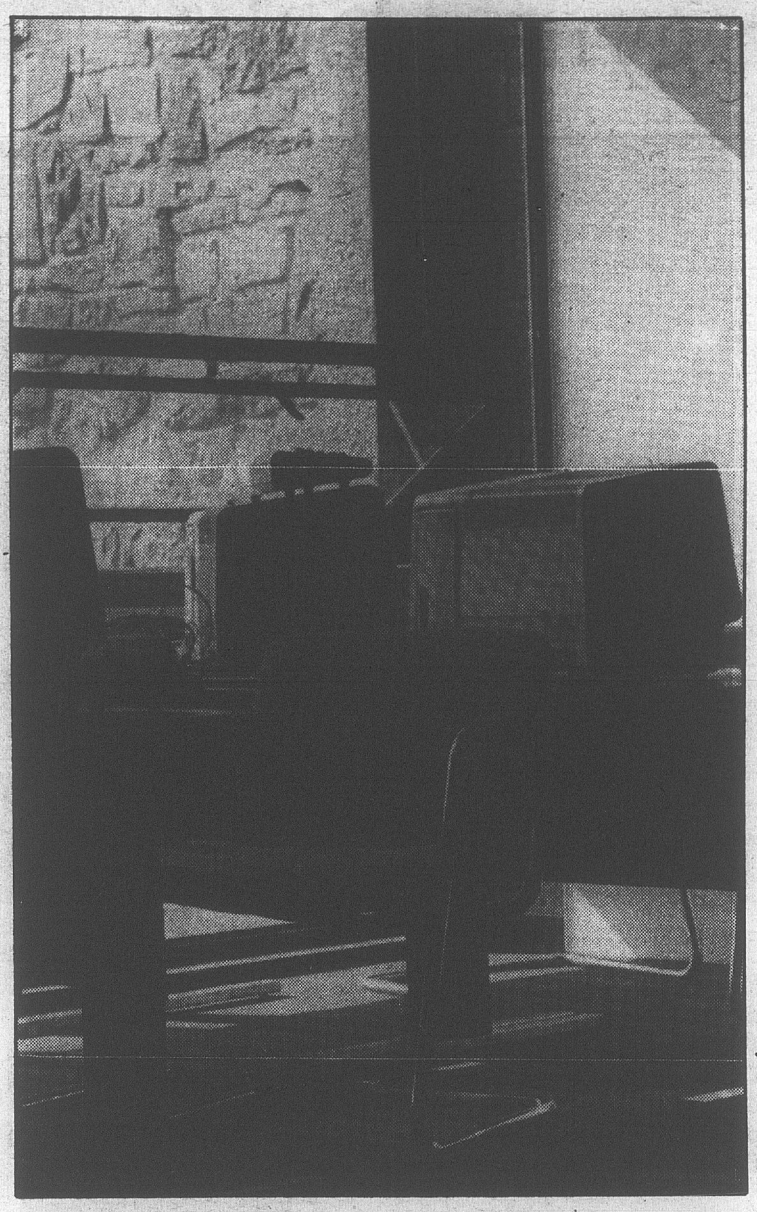

A new proposal will offermath majors two possible emphases, traditional mathematics or computer science. (Photo by Nate Burt)

Three receive fellowships to further research

By Heather McConnell

Three Middlebury professors have received fellowships from the National Endowment for the Humanities (NEH) for the 1985-86 academic year. They are John Hunisak, professor of art; Elizabeth Endicott-West; visiting assistant professor of history; and Murray Dry, professor of political science.

The NEH each year awards about 100 fellowships college professors across the country. The fellowships enable the professors to do in-depth research in their fields.

Hunisak, whose main interest is in 19th century French art, particularly that of the political sculptor, Jules Dalou, will be spending next year in New York City. He plans to use the New York Public Library which has "virtually every important periodical of the timeCentury)." He is also planning to go to Paris for a month.

In Paris, he will be working in the archives of the city of Paris and also that of the police department. Asked why he would be searching in the police department, Hunisak explained that Dalou had identified with left-wing causes and some radical politicians and thus spent time in jail.

Dalou is known for his large public sculptures in Paris. Two of his sculptures are tombs of political martyrs. Dalou created the tombs as an act of political homage. He also cast the largest piece of Bronze sculpture of that time.

Hunisak wrote his dissertation on Dalou and hopes to produce a manuscript for publication during his year away from Middlebury.

Hunisak spends at least one weekend a month in New York where he visits the museums, looking at favorite pieces of art. "Like old friends you keep finding out new things about them," he says. Although he is an art professor he confesses that "my favorite art form is opera, sculpture is second."

Hunisak enjoys teaching undergraduate students at Middlebury because there is "never anything as exciting as introducing someone to something new." He enjoys the "small liberal-arts collge atmosphere" of Middlebury, though he admits that if there were a small, liberal-arts college in the middle of Central Park he would consider it.

Endicott-West, who is fluent in both Chinese and Mongolian, is interested in Chinese history, particularly that of the Yuan (Mongolian) dynasty (1260-1368). Why? "It's the least studied of all the dynasties because of the language barrier."

The Mongolian language, which uses an alphabet, is very different from that of the Chinese, which is based on characters. Because few scholars can read Mongolian there has been little work done on the Yuan dynasty. Many of the administrative and legal documents are in Mongolian. These could provide the information needed to do a valid study of the "bottom of society" (the peasant class) as Endicott-West would like to do.

The Mongols began writing and keeping records around the 13th century. These writings are referred to by Endicott-West as the "Secret History of the Mongols" and would provide some insight into the Mongol way of life during the Yuan dynasty.

Because Mongolia is "a restricted area" (the U.S. does not officially recognize Mongolia as a country),

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Math department proposes a computer science emphasis

By Ellen Fleming

The department of mathematics and computer science is currently in the process of drafting a proposal to be submitted to the Curriculum Committee concerning a change in requirements for the mathematics major. Faculty in the department met with math majors on Tuesday, Jan. 15 to discuss the changes and get student reaction.

According to John Emerson, chairman of the department, the change would mean that majors in the department would choose to study in one of two emphases, mathematics or computer science.

For the student who chooses the mathematics emphasis, requirements will remain basically the same as they are now specified in the course catalog with some minor differences which would allow more flexibility in choosing math electives. Students choosing the computer science emphasis would be required to take the same freshman and sophomore level courses as those who study in the mathematics emphasis.

The 300 and 400 level courses currently required of all mathematics majors would not be required for the computer science emphasis. Instead, these would be replaced by MA 214: Programming II, and two other 400 level computer science courses.

The department also plans to add some other electives in computer programming such as a Winter term course in FORTRAN, and semester courses in "Geometry and Computer Graphics," "Artificial Intelligence," and "Computer Systems and Assembly Language." Robert Martin, associate professor of mathematics, who is on leave this year studying computer science at M.I.T., will be teaching the new computer science courses.

In discussing the changes, Emerson cautioned that the computer science emphasis should not be viewed as contradictory to the objectives of a liberal arts curriculum. Emerson stated "The faculty worked for two years planning a computer science emphasis to fit in a liberal arts context, as opposed to an engineering school context."

New introductory level computer courses for nonmajors will also be offered. Michael Olinick, professor of mathematics, will develop two courses, one of which will be taught next year. The planned cryptography course will teach students about the technology of creating and breaking codes using the computer. The simulation course will instruct students about such topics as how to use the computer to simulate language construction, and using the computer as a means to study the escalation of conflict in politics.

In addition, Andrew Fowler, associate professor of mathematics and director of academic computing, has proposed a new course for nonmajors on systems analysis with microcomputers.

Referring to the suggested curriculum changes, Emerson said, "This is as big a change as I've seen in the eleven years I've been here." He said that there was unanimous support among departmental faculty and the student math majors for the program.

The proposal has not been formally presented to the Curriculum Committee as some details, such as requirements for the joint major, remained to be discussed.

Murray Dry is one of three to receive a fellowship from the National Endowment for the Humanities. (File photo)

INSIDE

FUNNY MAN BLAKE Herron tells it all to **Campus** features editor Wes Carrington in an exclusive interview. Page 2

WHO IS THAT NIPPER, anyway? **The Campus** takes a look at this winter's Carnival King and Queen favorites. Page 7

PANTHER HOCKEY, in front of a boisterous Middlebury crowd, tried to avenge an early season loss to the Norwich Cadets last Saturday night, but came up one goal short. The Panthers take on the Colby Mules in Memorial Field House tonight. Page 15

INTERVIEW

Blake Herron : Actor, jester, gynecologist

Recently, senior Jon Kelly organized an improvisation and stand-up comedy workshop, drawing on the skills and talents of senior Blake Herron and his Gospel of Comedy. ***The Campus*** *sent intrepid reporter Wes Carrington to track down this enigmatic, self-styled comedy figure and obtain an interview. He found Mr. Herron in the college laundry facilities, Forest Hall:*

Carrington: What have you been up to these days?

Herron: I've been in rehearsal day and night for "Tooth of Crime."

Carrington: That's the Sam Shepard play coming up in Wright Theater Feb. 15-17, directed by senior Robert Gladding.

Herron: Yes, and starring my impaled earlobe.

Carrington: I was wondering why you're wearing that earring, and hoping no one would see us talking together.

Herron: Don't worry, its for my character – kind of a gypsy, killer-type, rock-and-roller.

Carrington: Sort of like yourself?

Herron: It's the way I, in my more romantic moods, like to picture myself. Perhaps not so androgenous or two-dimensional.

Carrington: Isn't this character kind of violent?

Herron: Yes, but comedy is violent.

Carrington: Is the play funny?

Herron: Only if you have a twisted sense of humor. If you want real humor you'll have to wait for the performance of our comedy workshop, sometime after "Tooth of Crime" goes down. The group plans to pull together and give a performance of stand-up and improvisational comedy.

Carrington: Example?

Herron: (Pause) Uh, ah, I don't know Wes. You've put me on the spot. I can't think of anything funny. The workshop is off! You've destroyed me with one question. I'm a washup.

Wait, I've got one. What speaks Russian, wears a beard, and sleeps cross-legged in his bed thinking about a girl named . . .

Carrington: Let's move on, Blake. Do you see yourself as a comedian?

Herron: No, no not at all. I see myself as a cowboy, I see myself as a dental hygienist, I see myself with a career in computers. Maybe even a Solid Gold dancer – I've always wanted to crawl toward a TV camera licking my lips. But comedian, no.

Carrington: You've also been known on campus for your musical abilities, interest in martial arts, and wearing different colored socks. And recently it has been rumored that you've started a novel, based on your work experience with violent, mentally retarded men who have severe behavior disorders. Is that true?

Herron: Yeah.

Carrington: So your socks really don't match?

Herron: No, they don't. I am working on the novel, though, and...

Carrington: Speaking of socks, when was the last time you washed yours?

Herron: This is the first chance I've had to wash my clothes in the last two weeks.

Carrington: Oh drats, I was hoping to expose some dirty laundry. So, you've been that busy.

Herron: Yeah, I guess I have been. The play demands a lot. And comedy isn't something that you set aside a few hours each week to do—you have to live it. You become hypersensitive to the comedic potential in everything – the floor, dirty socks, women, my reporter-friend who can't get any . . .

Carrington: Ha ha.

Herron: A lot of my humor deals with women. They are my best audience. They always laugh at me. Even when I'm not on stage. Even if I don't say anything. Even if I'm abroad.

Carrington: But you're not un-handsome. What's your problem?

Herron: Thanks, Wes, You are not UN-kind. I think, well, in Moscow I did all right because of the language barrier. I think if I could learn to stutter, use grammer improperly, and misuse even the simplest idiomatic English expression, I'd have maybe a little more luck in the States. I think all true love is a matter of a lack of communication. But I'm not skeptical.

Carrington: You sure sound like it. How is your personal life?

Herron: It's my personal business. I'm not UN-happy.

Carrington: What are you looking for in a woman?

Herron: The usual things. Kidneys, liver, trachea, ovaries, a reliable estrogen cycle. Someone who likes pina coladas, plants, quiet moments of just relating . . .

Carrington: You mean a woman who likes to . . .

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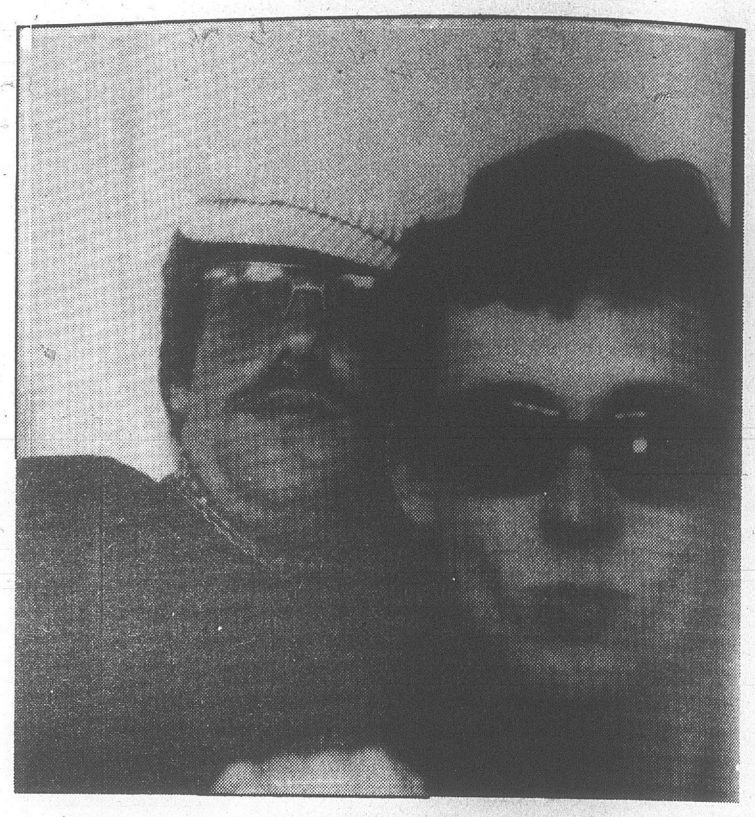

Wes Carrington, left, and Blake Herron chat about life, love, and dirty socks. (Photo by automatic vending machine)

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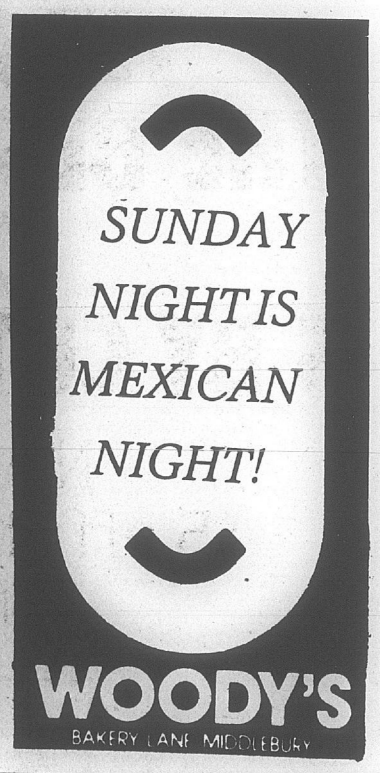

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GOOD FOR THE MONTH OF FEB. 1985

Reports on SCAM and possible renovations for Cook are presented at Forum meeting

By Marguerite Russell

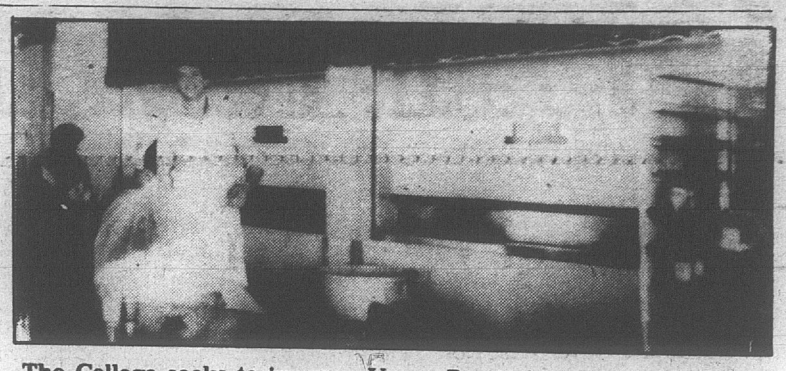
At the Student Forum meeting held Sunday, Jan. 27, junior Chip Tangen and sophomre Ann Christie expressed concern over the low return of evaluations for the Student Course Appraisal Manual (SCAM). Their report revealed that thus far only 25 percent of the students had returned their evaluation forms as compared to 40 percent who complied for the Spring term of 1984.

Because the return rate is "even worse," said Tangen, "we can't print it as it is. The only option short of scrapping it is to go door to door." Volunteers from Student Forum will be sent out to collect more course evaluations.

The Food Committee will be discussing in their meeting this week "the Proctor experience – or lack thereof," said Andrew Whitaker, Student Forum recording secretary. He added that the school is looking to "completely redo" Proctor in hope of creating "a better atmosphere in the dining room itself." The Food Committee will be using the suggestion box to get ideas from students on redecorating.

Senior Dominic Lapierre presented some proposed renovations for Cook Dining Unit that would serve to transform the space into a more attractive and functional space for social events. Using a cardboard model to demonstrate, Dominic talked about several "nonpermanent, easily installed" changes that would enhance the space.

Some of these changes included painting a ceiling, covering the concrete columns, changing the lighting, creating platforms, and constructing barriers. A discussion of the presentation, however, was postponed until a future meeting with greater attendance.



The College seeks to improve Upper Proctor's image. (Photo by Lisa Kaplan)

Food Committee considers changes in Upper Proctor

By Ellen Fleming

The Student Forum Food Committee, in conjunction with Amy Kling, dietician, and Gary Starr, food service director, is trying to improve the image of the College's food services. Each day members of the committee collect the comments left in the comment box located at each dining hall. Written replies to these are returned to students within a few days, and the food service does try to implement constructive suggestions.

For example, the committee has received complaints that the interior of the styrofoam cups tends to disintegrate when coffee or tea is put into them. As a response to this problem, the Food Service plans to order new biodegradable cups which do not disintegrate while retaining the heat of liquid

The committee is also discussing plans concerning possible changes in Upper Proctor. Among the ideas the committee is considering are the following: adding hanging plants, putting art work on the walls, and suspending soft sculpture art from the ceiling. Another proposed idea, which would eliminate some of the crowding, is to partition the dining hall and make three separate serving lines.

Any student who has some thoughts about possible changes in the Food Services should drop them in the comments box or contact one of the following people:

Cynthia Bushell Box 2299
Emily Conant Box 2254
Scott Chrysler Box 2731
Thomas Delavan Box 2496
Willow Gerber Box 2479
Betsy Holmes Box 3080
Andrew Whitacker Box 4183
Amy Kling, Ext. 5345
Gary Starr, Ext. 5345

Discussion focuses on acquaintance rape

By Sara Folta

Acquaintance rape was the topic of the Women's Union sponsored film "Not Only Stranger" and an ensuing discussion held in Gifford Lounge on Jan. 22. Gary Margolis and Yonna McShane of the Counseling Service conducted the discussion.

Acquaintance rape is forced sexual intercourse with someone the victim knows and probably trusts, such as a friend of the family, a date, a neighbor, a co-worker, or a classmate. The movie presented an account of a woman who was raped by a classmate on their first date. It dealt with such issues as the guilt feelings of the victim and the procedures involved in reporting a rape.

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Stearns cops honors in speech contest

By Chris Reed

Sophomore David Stearns, chairman of the Forensic Society, was named the winner of the Third Annual Persuasive Speech Contest this past Tuesday, Jan. 29.

Stearns and the other two entrees, senior John Cahill and junior Edmund Hurley, each delivered a five minute speech on their chosen topics and entertained three minutes of questioning before a small audience and a panel of three faculty judges. Stearns' name will be added to the other two names engraved on the Persuasive Speech commemorative plaque.

All three speakers presented views on current political issues. Stearns addressed the racial injustices imposed by apartheid in South Africa, citing the ineffectiveness of the current U.S. policy of constructive engagement, whereby Reagan seeks to change racially discriminatory policies in South Africa by continuing to give it economic and political support.

Cahill spoke about the political turmoil in Nicaragua, stressing that the U.S. should resume economic aid to the country so that the Sandanistan government can better carry out its planned reform policies. Hurley discussed U.S. strategic policy. He stated his view that the U.S. must be "second to none" in nuclear capabilities in order to maintain national security.

Senior Chris Lenhardt, the monitor for this year's contest, initiated the Annual Persuasive Speech Contest in 1983. Now it is an annual Winter term event sponsored by the Forensic Society. This year the Society planned to include a new division in the contest, a dramatic reading of published prose. This part of the contest was deleted, however, due to a lack of entrees.

INTERESTED IN TEACHING IN INDEPENDENT SCHOOLS?

Laurie Dexter of Carney, Sandoe & Associates (recruiters of teachers in the independent school field) will be at Middlebury on February 12.

The information session will be in Munroe Lounge at 7:30 p.m.

For more information contact Career Counselling & Placement.

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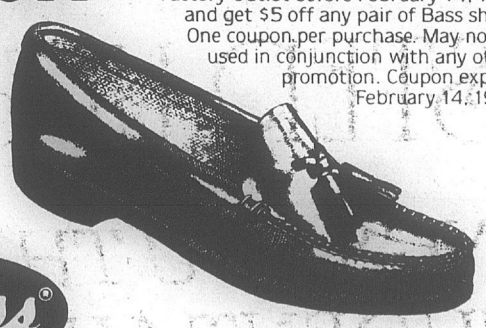

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SHOE FACTORY OUTLET

Programs abroad increase in popularity

By Jacob Brown

Middlebury's five American Schools abroad are "better than most, primarily because our language students are better than most," said Karl Lindholm, associate dean of students and foreign studies advisor. The five programs are located in Madrid, Mainz, Moscow, Paris, and Florence.

Last year 37 percent of the junior class studied abroad at some time during the academic year. Over half of those students attended Middlebury's own schools abroad. Paris had been the most popular Middlebury program in recent years, but study in England "has exploded in interest," said Lindholm.

More Middlebury students studied in Great Britain last year than anywhere else in the world. In addition, a number of students traveled to Norway, Japan, Mexico, Israel, Taiwan, Thailand, Australia, and Kenya on various programs.

The percentage of Middlebury students going abroad has increased over the years. In the 1976-'77 school year, only 102 people studied abroad, while this year about 200 students are expected to go.

In the early 70's it "became fashionable to spend all or part of a year abroad," said Lindholm. He feels that this notion that going abroad is stylish has played a part in the 100 percent increase in the number of Middlebury juniors going abroad since 1970.

Junior Mike Salzmann, who plans to attend Middlebury schools in Moscow in the fall and Madrid in the spring, hopes to gain an understanding of the peoples' ideals and cultures. From his experience in the U.S.S.R. he said, "I want to better myself as an American by seeing other people under an oppressive regime."

Sophomore Eleanor Ode, an English major, hopes to attend either Oxford University or University College in London next year. "Oxford is possibly the best university in the world. The opportunity to study there would be exciting," Ode said. She added, "A year of urban schooling would be a nice break from the cows."

There are 26 applicants for three openings in the Oxford program. "We'll be judged essentially by our writing ability," said Ode.

Junior Scott Tucker spent last fall in Oslo, Norway at the University of Oslo. Tucker, who went to Norway "to keep up my Norwegian," found the social life at the University limited. He remarked, "It was tough to get to know people there."

Jean Maguire, a senior who studied at Middlebury's School at Florence last year said, "I went primarily to study the Italian language but also to get to Europe and see something new." Asked if Italy met her expectations she said, "Well, put it this way. I'm looking for a job that would bring me back there." Her advice to those going to Italy in the future is "Go with an open mind . . . accept the Italians and the Italian way of life."

To obtain an application to a Middlebury School Abroad, students should visit the appropriate office in Sunderland immediately. Those planning to go on a non-Middlebury program should contact Dean Lindholm.

Acquaintance rape discussed

continued from page 3

The discussion following the film focused on the myths in society which may increase the incidence of this type of rape and which make it difficult to prosecute the rapist. One such myth is that when a woman says "No," she doesn't mean it, and that it is all right for males to use some violence to obtain sexual pleasure.

During the discussion it was felt that society tends not to believe that a woman has been truly raped by someone she may have had intercourse with willingly in the past. Also, society's sex roles were believed to contribute to sexual harrassment.

Margolis and McShane suggested some methods to help prevent acquaintance rape on campus and elsewhere. First, a person should be well acquainted with a date before getting too involved. Secondly, students should be aware of their own and others' alcohol and drug consumption since these are often major contributing factors in acquaintance rape. Lastly, a person should be able to communicate his or her feelings when in an uncomfortable situation.

Fellowships

continued from page 1

records are hard obtain. "There are manuscripts and archives I would love to investigate," says Endicott-West. She has been to Mongolia, via the U.S.S.R., three times, in 1978, '79 and '83. "I've traveled the whole Trans-Siberian Railroad route," she said. She has also visited Khara-Khorum, the ancient home of Ghengis Khan.

She plans to spend most of her sabbatical at Princeton University where there is an excellent rare book collection and also one of the best libraries in the country for Chinese historical studies. But a trip to Mongolia is not out of the question. "It's a fascinating country," she said. She hopes to complete a chapter on Yuan government and society for *The Cambridge History of China*, which she has been asked to write.

Dry, who recently received a Constitutional Fellowship for College Teachers, plans to start a book during his year away. The title of the project he submitted to the National Endowment for the Humanities is "Constitutional Evolution and the American Polity: The Founding Principles and the Modern Supreme Court's Treatment of Race and Gender-based Classifications." Although he has done work on the subject, he is "delighted to have the opportunity" to continue.

Dry, who will probably be at Harvard University, would like to participate in a program there in which non-law students are allowed to sit in on law classes. Although he sees the possibility of a "tension" between his private work at Harvard and the chance to attend the law lectures, his first priority is to "focus on my project."

At Harvard, he says there will be an "atmosphere conducive to research," and he will be able to use the time usually taken up by preparing course material to work on the project.

Although he is looking forward to the change, it's good to be away from teaching," Dry comments that "teaching undergraduates is very gratifying."

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WINTER TERM LECTURE SERIES

Jungian therapist speaks on creative expression and emotion

Edith Sullwood, a Jungian therapist, presented a lecture entitled "The Creative Process as a Healing Force for the Body and the Psyche" on Monday, Jan. 21 in Upper Proctor Lounge. Referring to her own personal experiences, she said that the body is "a vehicle and a medium for the creative expression of the psyche."

In contrast to Freud, Jung "had a sense that the unconscious . . . contained more — a repository for all the repressed material . . . (with) a whole other layer he called the collective unconscious." Sullwood pointed out that many of us have lost touch with our deeper emotional levels because "we've undervalued the creative process."

When she worked in a mental health clinic for children, Sullwood found that their creative energies had not been expressed. "Healing need not come from an external source . . . mankind's deepest expression is his ability to create . . . (and thus) change lives deeply."

She then cited several dreams she had had, analysing the struggles they represented for her, showed slides of some paintings she had done, and read some of her poems, which she said were her means of self-expression, her channel for finding truth. According to Jung, "our deepest urge is the desire to become whole."

— By Theresa O'Loughlin

Mariet compares French and American television

On Tuesday afternoon, Jan. 22, in Dana Auditorium, Francois Mariet, visiting professor, discussed with students and faculty French television. The lecture was entitled "Television and Society in France Today" and dealt with the differences between French and American television, politics in French television, and how television is affecting French thought.

This is Francois Mariet's second Winter term at Middlebury, and he has taught at the French Summer School for several years. In France, he is a university professor in the field of media.

"It's pretty expensive," said Mr. Mariet, referring to the cost of television in France. One third of television expenses are paid by advertisements, the other two thirds are paid for with a television tax. Color TV tax is approximately $100 per year, and the VCR tax is an additional $100 per year. "Canel Plus" is similar to cable, and those who receive this are charged $20 per month and rent a decoder as well. Canel Plus provides movies, children's programs, and sports shows. At present, almost two hundred thousand French people have Canel Plus. There are two national channels and a third, which is a mixture of national and original programming.

After this general introduction to French television, Mariet showed some examples of the types programming. Much of it was from prime time television, which begins at 6:20 P.M. in France. Mariet pointed out that one difference between American and French television is that, "French TV doesn't respect anything." What he meant by this was that in France, political satire and other topics which would be considered delicate for prime time viewing are presented much more bluntly than they are in the United States. One of the more popular programs was a mixture of comedy and politics, in which the characters were puppet caricatures of political figures.

Another major difference in programming is that each show is self-contained. In France, it is illegal to interupt a television program with advertisements. Therefore, between shows is a five to ten minute period of commercials.

"Our TV is much more international than yours," commented Mariet. This is especially true in sports, where American football has become popular, and where German-made soccer is a favorite. "Because of TV, it's opening eyes," he said. The international sense of television is breaking down prejudices and causing "Europeanization." Mr. Mariet concluded by saying that it will be interesting to "see if the TV can change the habits" of the people by influencing what and how they think.

— Rena Bartlett

Haerle finds researching W.I. Thomas difficult

"W.I. Thomas was a more complex and multi-faceted individual than I thought," began Rudolph K. Haerle, professor of sociology, in his lecture entitled "Tracking W.I. Thomas — Being a Personal Report of a Research Odyssey."

The talk, the first of a three part series on Thomas, was given Thursday, Jan. 24 in Munroe Faculty Lounge. Haerle explained the contributions Thomas made to the field of sociology and described the joys and frustrations one experiences when trying to document the life of an elusive person.

Thomas's most noted contribution to the field of sociology is a study of immigration entitled Polish Peasant in Europe and America. He also laid the foundation for the School of Sociology at the University of Chicago, a school that would dominate the field of sociology.

During this period he published a series of essays dealing with the social issues of sex differences. Previously, sociologists had approached this question from a purely biological perspective.

One obstacle Haerle encountered in his research was sorting out contradicting pieces of information about Thomas's life. He described this task as being similar to putting together a jig-saw puzzle, discovering a new piece that will not fit, and being forced to dismantle it only to begin again.

Furthermore, since there is no one place where he can find a collection of material on Thomas's life, Haerle has been forced to travel extensively throughout the United States and Stockholm. Even so, there are still many holes left to be filled in Thomas's life.

Haerle concluded by explaining that his research of W.I. Thomas was a true odyssey or series of adventurous journeys. Though he did not realize the magnitude of the task facing him when he began his research, Haerle said has found it exhilerating and rewarding.

— Susan Van Dyke

Wilders describes adapting Shakespeare for television

John Wilders, John Hamilton Fulton Visiting Professor of the Humanities on leave from Oxford, recently shared his experiences as literary consultant to the BBC in its production of Shakespeare's 37 plays.

In his lecture "Televising Shakespeare: The Joys and Miseries," Wilders stated that there are several difficulties involved in adapting the plays to television as well as certain ways in which the plays are well-suited to that medium.

One of the advantages is that, thanks to cutting and editing techniques, the plays could be shown as Wilders believes that Shakespeare conceived them: "as one uninterrupted, continuous work." He noted that the division of Shakespeare's plays into acts and scenes is very unsystematic. In fact, in "Antony and Cleopatra" no mention of acts or scenes is made anywhere after the opening scene. This fact causes problems in theatrical productions because "there is no satisfactory place to put an interval."

In a television production, however, it is very easy to move continuously from one scene to another. Also, the play can be viewed in about two and a half hours, which is the approximate length it is believed Shakespeare had intended his plays to last.

Among the difficulties was deciding what to cut out of the plays. The production of these plays was a momentus undertaking for the BBC. These programs would be viewed by millions who would be viewing Shakespeare for the first time. Thus, they had a tremendous obligation "to get it right."

Though there was a valid argument that the plays be shown complete and uncut, Wilders pointed out that some portions of the plays are "obscure and incomprehensible." Thus, for people whose native language is not English, these scenes would be confusing.

Much of the problem in televising the plays was deciding on the appearance of the setting. The plays could be shown as Shakespeare had intended them to be presented at the Globe Theater, which would mean using a bare stage with only pools of light shining on the actors. This method, however, was overruled by most directors.

Wilders said it would have given the productions an "austere . . . too intellectual and academic" look. Another option for settings would be studio sets that gave the appearance of reality. This method was used successfully in productions like "Antony

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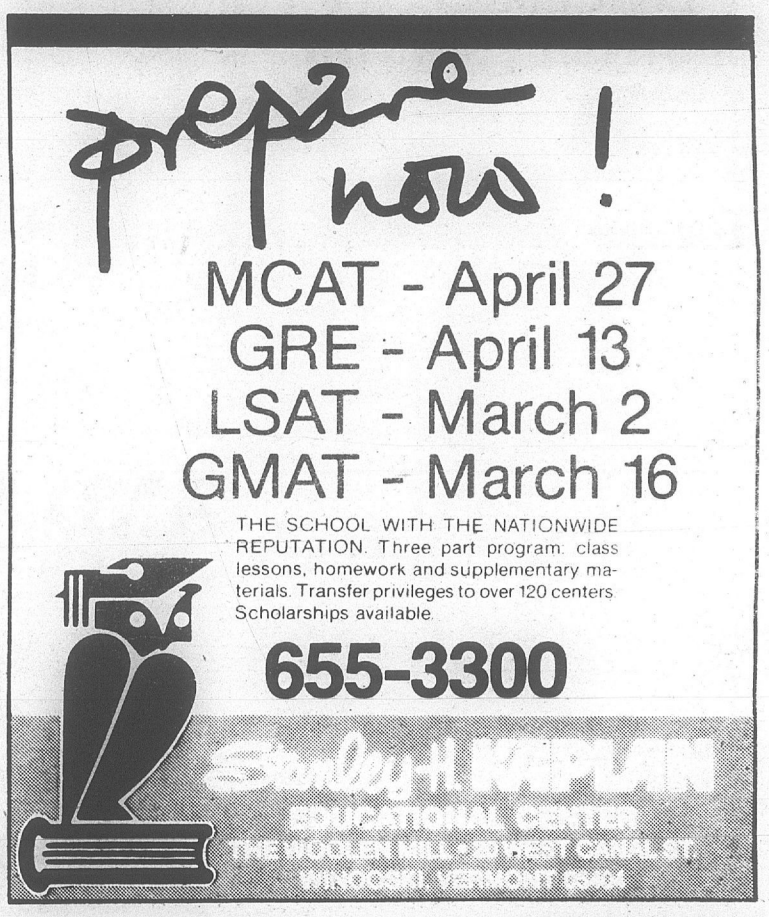
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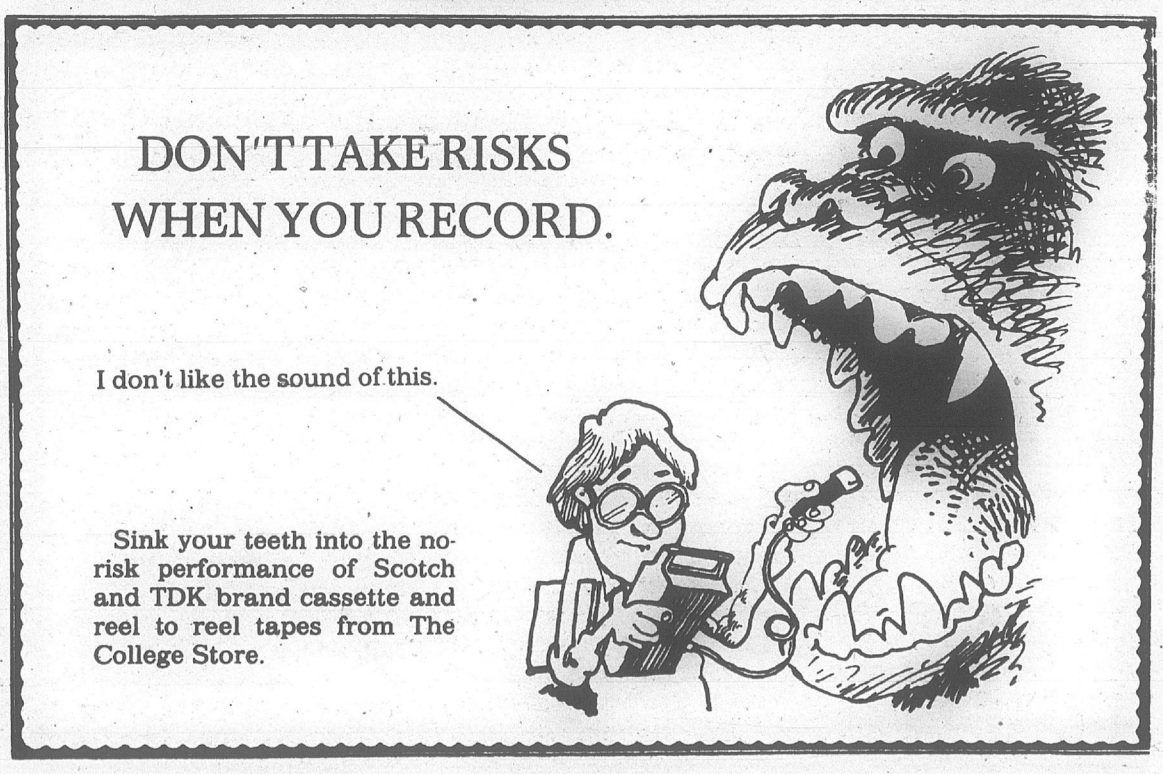
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Fierce competition marks race for King, Queen

By Shelagh Connor

Lately it seems that the campaigns for Winter Carnival King and Queen have taken over the Middlebury College community. If you have seen various classifieds or engraved desktops promoting certain seniors for these honored positions and do not know who they are, read on!

The prime candidates for Middlebury royalty seem to be the following:

-Bill Betz, a political science major best known for his accomplishments on the basketball team and his love for Bruce Springsteen.

-Chip Kenyon, a history major best known, perhaps, for his love of sports, especially football.

-Kurse, known by her parents as Ann Krsul, an Art major who loves skiing, New York City and the Smiths.

-Al MacDonald, a political science major best known at Middlebury for his participation on the rugby team and his talents at swing dancing

-Nipper, whose real name is Jim Davidowitz, a biology major who loves skiing, the Talking Heads and Chinese food. He claims that "Nipper" was the first word he ever spoke and the nickname has stuck.

-Pony Jean, actually Nancy Locke, an American literature major best known for her skiing ability. She was known as "Pony" in high school and her middle name is Jean, which conveniently rhymes with queen, thus the campaign nickname.

If you are still not sure about who they are, the following interviews may clear up your doubts.

Question: Why do you want to be the King (Queen) at Winter Carnival?

Betz: I think it would be a great honor, especially following in the footsteps of the likes of Ed Brown.

Kenyon: The only reason that I want to do it is to represent a different sector on campus, the DU athlete type that hasn't gotten any attention in this campaign in the past.

Kurse: Because I want to represent peace, happiness and fertility to the entire campus.

MacDonald: I've studied political systems here at Middlebury College and I'd like to put it to practice to set up my own kingdom.

Nipper: I don't want to be King, it's all a conspiracy.

Pony Jean: Because I want to serve the school in the best way possible. I love Middlebury and I've wanted to be Carnival Queen since I watched my first Miss America pageant.

Question: What is your life's motto?

Betz: Eat, drink and don't study.

Kenyon: Winning isn't everything, it's the only thing.

Kurse: Color my world . . . Black.

MacDonald: Nothing in moderation.

Nipper: Was it something I said?

Pony Jean: I'm a slave to fashion.

Question: What's your life's ambition?

Betz: To bring my Carnival Kingship overseas to see if I can rule a small country . . . like Lichtenstein.

Kenyon: To stay in college forever.

Kurse: To win a gold medal in Javelin catching in the Olympics.

MacDonald: To become Carnival King.

Nipper: To be the captain of the Loveboat.

Pony Jean: To be the Queen of England.

Question: What color would represent your empire and why?

Betz: Gold and white, the colors of beer.

Kenyon: Pink and green. I look best in those colors.

Kurse: Black. It makes my eyes stand out.

MacDonald: Mauve, because nobody really knows what it looks like.

Nipper: I see it in puce.

Pony Jean: Pink, because it would make the world look so beautiful.

Question: What qualities would you like your Queen (King) to have?

Betz: She'll stay out as long as I do, she chews tobacco and loves skiing.

Kenyon: She'd be short, bow legged, and have a speech impediment.

Kurse: He could be anybody who can handle me when I win.

MacDonald: She must be female, a good dancer and not have a photo spread in Penthouse.

Nipper: My Queen would be female and have two legs.

Pony Jean: He's an unattached virgin.

Question: Who is your idol?

Betz: The on campus Bruce Springsteen: Patrick O'Donahue.

Kenyon: Peter Kohn.

Kurse: William F. Buckley, Jr.

MacDonald: Olin Robison.

Nipper: He Man.

Pony Jean: Queen Elizabeth II.

Question: What does Carnival King (Queen) mean to you?

Betz: I think it's the highest award bestowed upon an undergraduate student in any academic institution in the country. And if I'm elected, it will certainly be a night that no one will forget.

Kenyon: It's the next thing to becoming a cult figure and I want to put it on my resume.

Kurse: Carnival Queen is a way of life. You live it, you breathe it, you eat it, you drink it. Being Queen means more to me than my haircut.

MacDonald: It means money, fame, babes, and besides that I think I might look good in a crown.

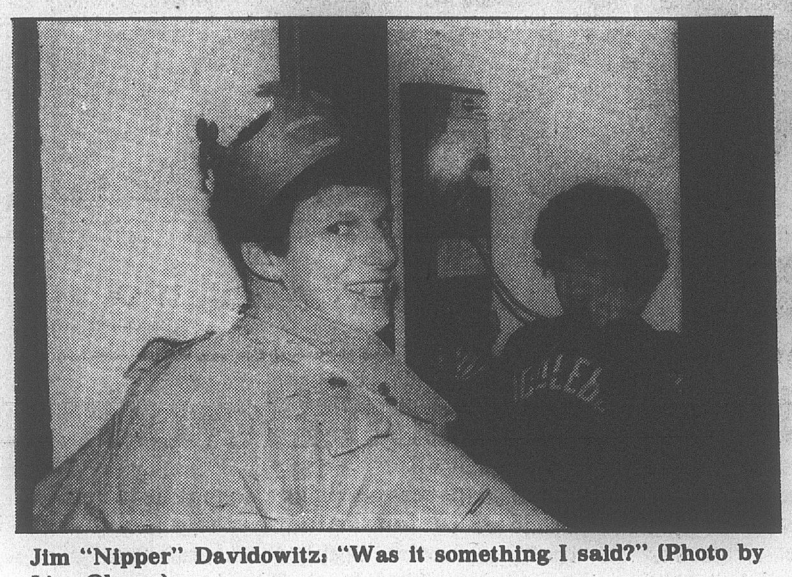
Nipper: Ultimate power.

Pony Jean: It's completely serious. It's on the road to my life's ambition. It's one of my many goals.

Well, There you have it. The candidates, their goals and their opinions. All that you must do now is decide for whom you want to vote. And remember, you are given the opportunity to vote at Middlebury College. It's not only your privilege; it's your duty.

Al MacDonald: "Nothing in moderation."

Bill Betz: "Eat, drink, and don't study."



Jim "Nipper" Davidowitz: "Was it something I said?" (Photo by Lisa Olsson)

"Kurse" Krsul: "Color my world . . . black."

Kenyon: "Winning isn't everything, it's the only thing."

"Minnie and Moskowitz" begins Health Center series

By Antoinette van Zelm

On Sunday, Jan. 27, members of the Middlebury College community packed Dana Auditorium to view John Cassavetes' film "Minnie and Moskowitz." The first in a series of films sponsored by the Parton Health Center, the comedy deals with male-female relationships and the difficulties in communication which often develop within these unions.

According to Susan Kalma, director of the Parton Health Center, the films which the Center has decided to sponsor were chosen "in light of their useful health messages." This health theme is not conspicuous in "Minnie and Moskowitz"; however, such a motif is discernible if one regards health as Kalma does. "I view health very broadly," she says. Kalma is of the opinion that relating and communicating can be done in a healthy or non-healthy fashion.

As noted by Kalma and portrayed through the film, romantic associations can by trying. In "Minnie and Moskowitz," Minnie Moore and Seymour Moskowitz come from different socio-economic backgrounds, a factor which shatters some of the conventional ideals regarding love (held by Minnie and society in general). In his critical essay of the film, in *Magill's Survey of Cinema*, Raymond Carney, professor of English, describes the convergence of reality and romance which occurs in "Minnie and Moskowitz": "Love and sex are no longer privileged encounters, protected forms of relationship, sanctuaries that exempt the loving couple from the messes of the world."

The confrontation between idealistic love and real life comprises both the humorous and instructive elements of the movie, prompting Kalma to comment, "You can learn from it, but very painlessly." She hoped that the film would stimulate its viewers to think about and discuss relationships between the sexes and the vital role communication plays in them.

The Health Center plans to show four more films during Spring semester. Scheduled for Feb. 17 is "The Poppy Is Also a Flower," described as "an adventure thriller about a narcotics investigator trying to break an international drug ring." To be scheduled are "Men's Lives," a documentary about the determination of male sex roles by our society, and "Closely-watched Trains," a Czechoslovakian film which revolves around two adolescents' discovery of sexuality during World War II.

"Personal Best," which deals with a lesbian relationship, is also a possibility. Kalma, who worked with students to sponsor sexuality-related films while director of Health Services at Bates College, hopes that students will find the films both entertaining and enlightening. Regarding the series of films, she says, "I hope it will be a big success, and we'll want to do it next year."

Admission to all of the films is free.

THE CAMPUS

Let's hear it

During the four weeks of Winter term 1985 Student Forum was in session for a total of 45 minutes. The first meeting was adjourned after 15 minutes, the second was cancelled because of Super Sunday, and the third, last Sunday's, went for no more than a half hour. Attendance at the meeting was so low that discussion of senior Dominic LaPierre's proposal to redesign Cook to provide more activities space was put off to another meeting.

The low attendance and lack of discussion at Student Forum could be explained by Winter term. People are away on internships, tired from skiing, etc. But that doesn't explain what's happening. Even the people who manage to drag themselves to the meetings don't seem to care.

Why should they care? Everything's fine here at Club Midd. The administration certainly has our best interests at heart; the professors can reshape the curriculum without our pestering them; the Board of Trustees will monitor the ethics of our investments in South Africa; and Sugarbush North has eight inches of new powder. Why bother?

In the early 1970's Middlebury's students fought for a voice in the running of the College. They got through to the administration and won a voice. We still have that voice but it's hardly being used. Student positions on the College's various advisory councils remain unfilled.

Student Forum has had some success this year. The Student Union Committee made a presentation to the Trustees that may very well persuade them to take action on building a Student Union.

The administration, the Trustees, and the faculty will listen to students who care about Middlebury. And those students are out there, somewhere. Will they make themselves heard?

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LETTERS

Brown tries to 'out-Herod Herod'

To the Editor:

In his article of January 25 ("Subway Vigilante Fought Back") Ralph Brown chose to have his cake and eat it too. Claiming that the "one mistake" Bernard Goetz made in his unprecedented attempt at murdering four other hooligans was that "he didn't kill his targets," Brown later admits:"Bernard Goetz was wrong. Put him away. Throw away the key." Which is it going to be, Mr. Brown? You can't have both. Either Goetz acted justifiably and must not be punished (as the Grand Jury has indicated), or he is a criminal who must be prosecuted (as any rational adherent to law and order would affirm).

By the time Goetz turned himself in, nine days after his transgression, he was a popular hero. "Hooray! Yippee!" cried the misinformed masses. "Oh my God," murmered the rational few. How had this man's premeditated attack been construed as heroic? Two of the youths he had shot in the back; one was permanently paralyzed, has slipped into a coma and may die (a fact which will doubtless please Mr. Brown and his fellow travelers). None of the boys had brandished the screwdrivers they were carrying-not sharpened to puncture flesh, as the ever-responsible press reported, but flat, for breaking into pinball machines.

Despite the atrocity of Goetz's crime, Brown and thousands of such mountebanks hawk the hooey that its publicity "perhaps will cause an all-too-short decrease in crime or will keep a few punks from taking up a career in theft and assault." Will this publicity not, to the contrary, increase crime by sanctioning ordinary citizens to take up careers of assault?

Brown admits that Goetz was wrong. Fine. Brown attempts to define some positive outcome of Goetz's actions. Fine. Yet Brown's erroneous supposition that one solution to the problem of crime in the subways is to out-Herod Herod is clearly, logically, rationally unacceptable. The failure to prosecute Goetz is doubly tragic, for his crime brings to public attention the indisputable fact that the highly-taxed citizens of New York City demonstrably feel that they are not getting their money's worth in terms of protection. Of course New York officials do not want to prosecute; to do so would further publicize their failure to protect the inhabitants of their city. We must not let this fact be swept under the rug of bureaucracy and emotionalism. The solution to lawlessness must be enforcement of the law, not its dissolution.

Todd Hollander '85

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OPINIONS

Reagan is on the right track

ED HURLEY
and
EDWARD WALPIN

"There is only one way safely and legitimately to reduce the cost of national security, and that is to reduce the need for it."

— from President Reagan's second inaugural address.

President Reagan's prudent approach to arms control is justified, considering the record of previous agreements. The massive Soviet military buildup has been slowed little, if at all, by arms control treaties. As Kenneth L. Adelman, Director of the U.S. Arms Control and Disarmament Agency writes, "No one can reasonably argue that the strategic balance is more stable or more favorable to the United States today than it was when the strategic arms talks began."

Those pessimists who believe that nuclear war is imminent are wrong. Mainstream experts agree that nuclear peace will be maintained as long as America's deterrent posture is strong. There are three broad schools of deterrence thinking: Mutual Assured Destruction (MAD), the Countervailing strategy and the Prevailing strategy.

That the Soviets reject MAD is evident from their commitment to the synergism of offensive and defensive strategic systems. The Countervailing strategy has been supported by mainstream deterrence thinkers because it is the most inexpensive yet credible option available. This strategy calls for putting at risk those military and other targets that Soviet leaders value most. As the distinguished bipartisan Scrowcroft Commission notes, deterrence requires "military effectiveness," it cannot be a bluff.

President Reagan's military plans are needed to redress the Soviet lead in prompt hard target counterforce (military) warheads. Those who claim that America cannot afford a strong national defense fit the classic definition of a cynic; they know the cost of everything, but the value of nothing.

The U.S. spent 8.3 percent of its GNP on Department of Defense outlays in 1960; today that figure is about 6.5 percent. With nuclear weapons accounting for only 15 percent of the military budget, it is misleading to blame budget deficits on strategic spending.

The time is past when we could reasonably expect unilateral restraint to be reciprocated by the Soviets. Gestures of goodwill are viewed as weakness by Kremlin leaders.

The Soviets respect strength and exploit weakness. Afghanistan is not being occupied because it poses a military threat to the Soviets. It is no coincidence that not one nation has fallen to Soviet sponsored totalitarianism under the Reagan Administration.

A fundamental question concerning U.S. national defense is: Which poses the greatest threat, the arms race or the Soviet Union? While both are related problems, the expansionist nature of the Soviet Union is the root cause of the arms race.

The Soviet Union has one of the most deplorable human rights records in the world today. A government that does not respect its own people is not likely to respect other governments. Soviet contempt for its political and legal obligations is real and dangerous.

Former U.S. officials McGeorge Bundy, George F. Kennan, Robert S. McNamera, and Gerard Smith have accused the Soviets of violating the 1972 ABM treaty. Even seemingly insignificant violations cannot be ignored if the American people are to maintain faith in the arms control process.

Future arms control treaties must be fully verifiable and list specific sanctions if they are to be effective. The US must not be anxious to sign an agreement; the only way to get a good arms control agreement, as Dean Acheson once said, is to be prepared to live without one.

Any U.S. nuclear strategy must be coupled with a cohesive policy in relations with the Soviet Union. Towards this end, there are four basic strategies:

withdrawal, confrontation, condominium and containment. The first and fourth alternatives require the participation of both.

Withdrawal calls for the United States to abandon support for other nations, and to concentrate on protecting its own interests (a form of "Fortress America"). Confrontation means that both sides will challenge each other's drive for hegemonic expansion with the goal of forcing the other to abandon the competition. Condominium implies the recognition of a world order in which powers balance off of others, to produce a competitive, yet stable world order. Unlike all other forms of U.S. — Soviet relations, condominium does not take into account the ideological struggle that persists between the two superpowers. Containment, the US strategy for dealing with the Soviets since shortly after World War II, is an aggressively defensive formulation of U.S. military policy, which attempts to "contain" the Soviets within their territories and spheres of influence.

Through his military buildup, Reagan has strived, and to a large part succeeded, to refurbish our ability to contain the Soviets. Reagan has not moved away from containment towards a policy of confrontation. Such a strategy implies an historic struggle, with the intent of achieving more than holding the world order at bay: a con-

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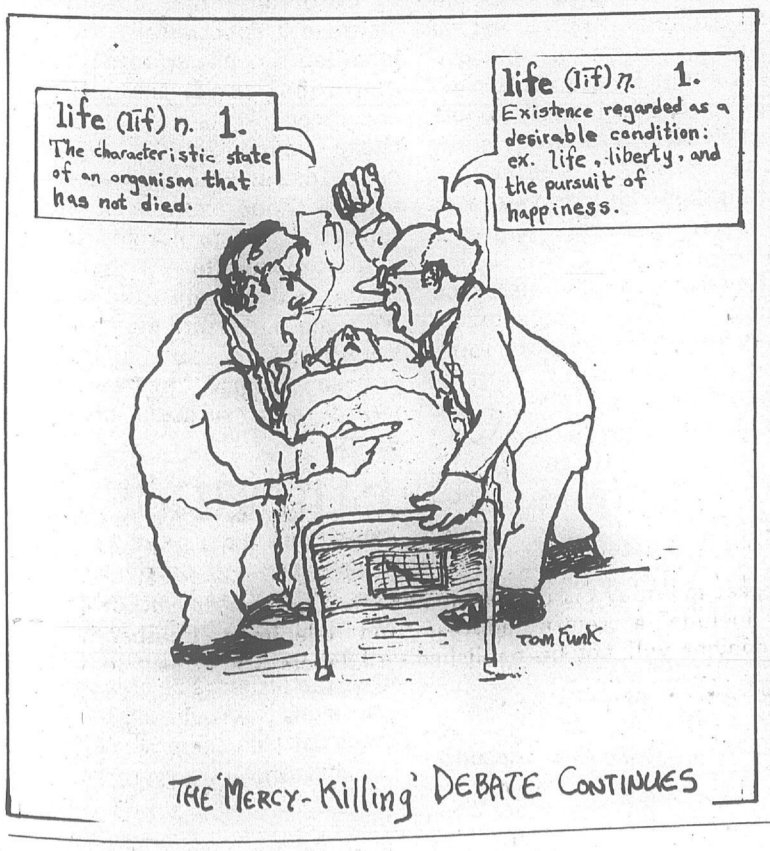
A.M.A. euthanasia policy lacks uniformity

WISMAR STRASLUND

Ever since the tragic case of Karen Anne Quinlan, the controversial topic of euthanasia has been of primary concern to the American Medical Association. In the opinion of the AMA, "The intentional termination of the life of one human being by another — mercy killing — is contrary to that for which the medical profession stands and is contrary to the policy of the American Medical Association.

"The cessation of employment of extraordinary means to prolong the life of the body, when there is irrefutable evidence that biological death is imminent is the decision of the patient or his immediate family, with the advice of the doctor."


life (līf) n. 1.
The characteristic state of an organism that has not died.
life (līf) n. 1.
Existence regarded as a desirable condition: ex. life, liberty, and the pursuit of happiness.
tom funk
THE 'MERCY-KILLING' DEBATE CONTINUES

What justification can the American Medical Association give for making the decision which it made, for drawing such an arbitrary line? Steinbock tries to clarify and defend the position of the AMA in her article in "Moral Problems in Medicine." Most people upon reading this statement would interpret it as allowing doctors to switch off a life support system, but not allowing them to speed the death process, by administering drugs which would end a person's life. Steinbock says that this was not the intention of the AMA, for if they were to forbid such action in the beginning of their statement and then allow it at the end they would be in contradiction. This argument has one problem: in the first case the doctor is forbidden to take life, whereas in the second the doctor is permitted to do so, because the prime reason preventing him from taking life no longer exists — namely that he should struggle to keep the patient alive. This restriction is removed as there is "irrefutable evidence that biological death is imminent," which means that the doctor's struggle is lost.

Steinbock says that there can be other reasons for switching off the machines: little chance of recovery by that route of treatment or a refusal to be treated on the part of the patient. What she ignores in this instance is the "irrefutable evidence that biological death is imminent" clause of the AMA statement.

When a doctor undertakes to treat a patient, he is obliged to save that person's life in any situation. Implicit to that oath is an unspoken agreement between doctor and patient. The doctor undertakes to restore the function of the patient's body so that he can lead as normal a life as possible. Combined then with the saving of life is the restoration of the patient's former way of life, or at least something close to it.

But when a patient is in a situation where he will not die — biologically — but he will also never recover, a stalemate as been reached. So the doctor has fulfilled the first part of the understanding — he has saved the patient's life, but he has made it impossible for the patient to return to anything approaching his former way of life. The patient is no longer able to follow his life plan. It is here that an essential distinction arises between people who depend on a machine for their lives, while still leading a normal life and those who depend on a machine for their existence whilst not leading any form of life.

The word "kill" is now too closely associated with murder. Its meaning is simply the termination of somebody else's life by intervention on the part of someone else. "Kill" does not carry any additional description of motive or intent. For murder there must be a bad intent and motive. The killer must bear malice and have something to gain through his action. In the case of a doctor who pulls the plug and lets the patient die, the question is: "was such action on his part morally wrong?" The doctor did not bear malice to the patient and did not have anything to gain by his death, so he did not murder him.

May the doctor then administer a drug to the patient which would cut short the pain of death? I personally fail to see the distinction between switching off a machine in order to end someone's life and administering a lethal

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Deficit reduction plan has merits

THOMAS LOEWALD

The United States' huge budget deficit is one of the greatest problems facing the Reagan administration. The issue is an important one, and I looked forward to reading Paul Oyer's article entitled "Deficit Demands Immediate Action" which appeared in **The Campus** on Jan. 18 in the Opinions section. I was very disappointed to find that instead of presenting an argument which intelligently examined both sides of the deficit reduction issue, Oyer resorted to weak jabs at "the grand tradition of ridiculous British budgetary policy," and failed to discuss the many positive aspects of the proposal put forth by The Economist.

Briefly, The Economist suggests imposing a 30-cent tax on gasoline and a 20-cent tax on diesel fuel, which would bring in $110 billion in tax revenues per year after being repeated for three years. Oyer's criticism of this proposal is based on three main points. His first concern is that the gasoline and diesel tax would be to the detriment of domestic auto makers because they would be forced to switch back to small car production. As this switch occurred, Oyer worried that auto imports would "steal away" a major percentage of Detroit's market. Oyer also stated that if the new tax had a substantial effect on domestic car makers profits, it would be possible "that a large amount of the new revenues (garnered by the gasoline tax) would be countered by less revenue from oil and auto corporate taxes, as well as possible increases in unemployment payments to former auto workers."

What Oyer seems to forget is that petroleum is a finite resource, a lesson America learned during the oil crisis of the 1970's. If the gasoline tax proposed by The Economist does force domestic car manufacturers to produce fewer gas-guzzlers, all the better. The fact that the world is now experiencing an oil glut does not preclude the return of higher gasoline prices.

A glance at the 1984 Economic Report of the President quickly refutes Oyer's claim that a decrease in corporate incomes tax revenues from the auto and oil industries will "counter" the revenues garnered from the gas tax. Total Corporate income tax receipts for 1983 totaled $37 billion, so any small decrease in the taxes that one industry (i.e. the auto industry) might pay would be inconsequential compared to the additional revenue flowing from the gas tax.

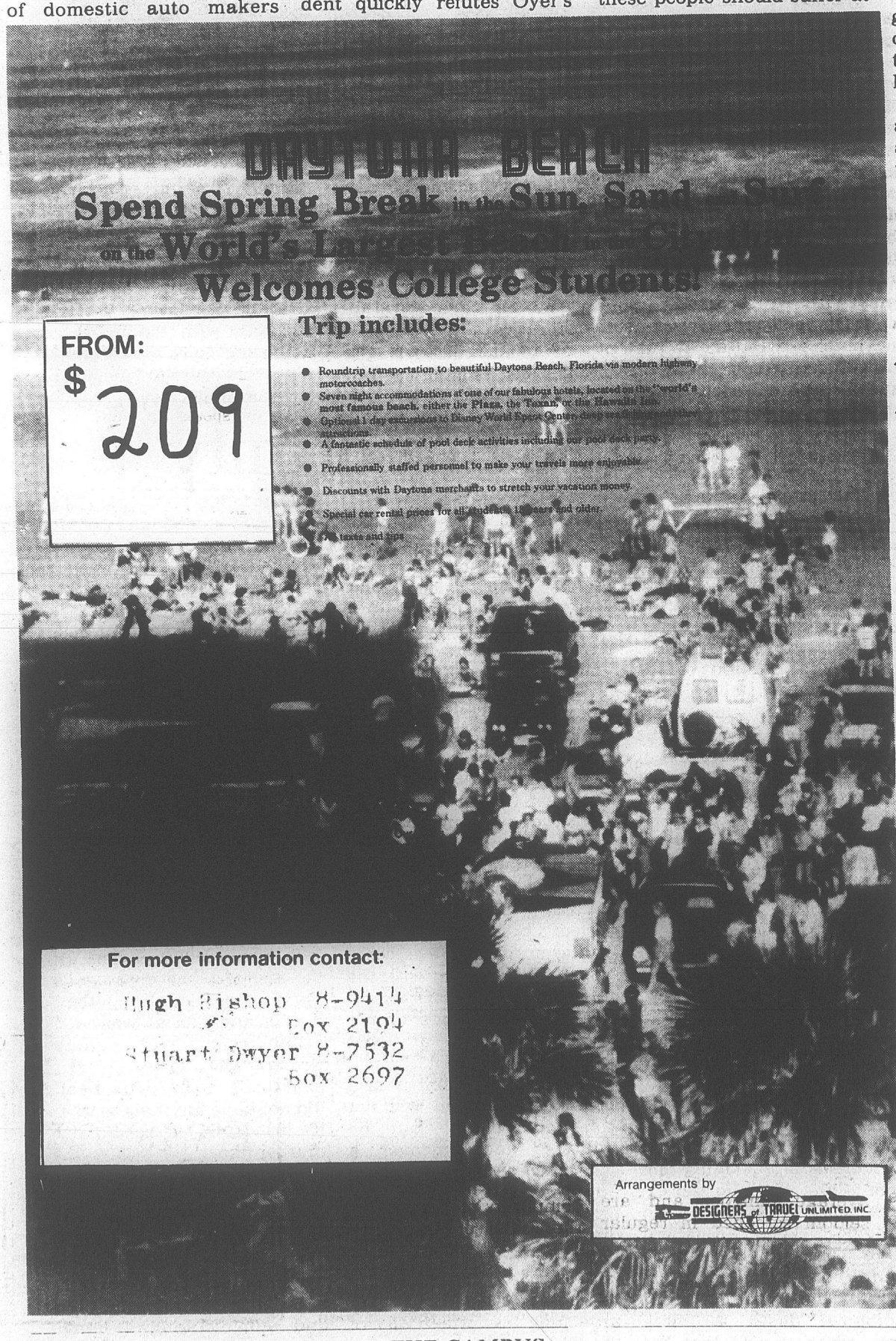
Oyer's second argument against the gas tax points to the unfair effect it would have on those living outside metropolitan areas (who use their cars more) and the poor, "who spend a much larger percentage of their income on gas than those who are wealthy." Although there is some validity to this statement, I do not see how the fact that some people will suffer more than others should necessarily be used as a reason for shooting down the gas tax. Would anyone disagree with the statement that high interest rates, which the deficit helps sustain, affect some people more than others? Who is to say that these people should suffer at the expense of those who happen to drive frequently? It is absurd to reject a plan because it affects one group more than another, because any deficit reduction plan would fail under such criteria. Certainly the poor should not suffer at the hands of the rich, but Oyer does not provide any reasonable evidence that this would be the case (revenues from the gas tax would also make cuts in Social Security, Welfare, etc. less likely).

Oyer saves his "best" criticism for last. He calls the gasoline tax "just another British-type quick fix which increases government bureaucracy and budget complexity," simply because the plan does not address the problems of government waste and tax loopholes. Obviously government waste is an issue which must be dealt with, but what has this fact got to do with the gas plan? There exists no stipulation in The Economist proposal demanding that efforts to reduce government waste must stop once the gas plan goes into effect. Lastly, if Oyer thinks the tax plan would increase government bureaucracy, one can only ask what he thinks the debate over tax loopholes does.

Despite the weak arguments Oyer relies on to attack the gasoline plan, what is really inexcusable about his article is that he simply ignores the entire question of U.S. oil dependency, which is central to The Economist proposal. The British news magazine points out that U.S. oil dependency dropped only from 52 per cent in 1973 to 51 per cent in 1984, while Japan's dependency fell from 67 percent to 61 percent, and Germany's from 62 percent to 55 percent for the same time period. There are, of course, structural differences between the three economies which perhaps make the switch easier for Japan and Germany, but the fact remains that the U.S. has not made the inroads against oil dependency that others have. The Economist wisely concludes: "Better to economize slowly now and use higher petrol prices to spur research into other methods of transport."

The gasoline tax may not be the answer to America's deficit problem. The Economist does not adequately tackle the issue of the inflationary effects of the tax. Nor does it provide a convincing argument on why the tax would help push oil prices down. There are probably many more questions a truly "learned economist" could raise concerning the tax plan.

What is important, however, is not neccessarily what one concludes about the worth of the tax plan, but how one presents his or her argument, especially when writing for the benefit of others. Questions and criticisms which are derived from careful analytical study and a bit of research are interesting and are constructive in discussing a topic as important as the deficit. Cheap shots at the British, and assumptions not even closely based on fact are in no way constructive, and are frequently misleading. The Economist and **Campus** readers deserve better.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Defense policy is effective

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frontational policy does not accept the status quo. U.S. grain sales and low technology transfers demonstrate that the Reagan Administration is not trying to overthrow the Soviet Union. Except for Grenada, Soviet interests have not been "pushed back." the removal of Afghanistan on this Administration's list of 'disputed areas of interest' means that Reagan is not going to contain the Soviets everywhere. Such facts show that Reagan desires a strengthened, resolved version of moderate containment.

Reagan's much maligned 'tough talk' to the Soviets may well have to set the foundation for arms control negotiations by forcing the Soviets to come to terms with a resolved America. For the first time since Richard Nixon inaugurated his initial conception of detente, Reagan is in the position to achieve a less tense, yet realistic relationship with the Soviets. To solidify his most cherished program of moderate containment, Reagan may well initiate a moderate detente with the Soviets.

Presidents probably do become wiser the longer they are in office. Fortunately Reagan understands this warning in President Eisenhower's 1961 farewell address: "We face a hostile ideology – global in scope, atheistic in character, ruthless in purpose, and insidious in method. Unhappily the danger it poses promises to be of indefinite duration. To meet it successfully, there is called for, not so much the emotional and transitory sacrifices of crisis, but rather those which enable us to carry forward steadily surely, and without complaint the burdens of a prolonged and complex struggle – with liberty the stake. Only thus shall we remain, despite every provocation, on our charted course toward permanent peace and human betterment."

Euthanasia

continued from page 9

drug, once the decision has been made that that person's life will be ended. What makes one morally different from the other? The strongest argument which might be given for this point of view is

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ARTS

Tooth of Crime features rock and roll killers

By Anne Villet

The stage is bare save for a menacing black, silver studded chair. Throbbing rock music plays in the background. On the weekend of Feb. 15-17 "Tooth of Crime" will be performed at Wright Theatre. The play creates a zone where brooding rock and roll will surround you and take you into its murky, violent depths. You, the lucky ones outside "the game" will view the players in action on their "flight to the top" in Sam Shepard's play.

There is a fine line between fantasy and reality, crossed by many, but only very rarely with the subtlety that Shepard achieves in "Tooth." He extracts feelings and frustrations from our culture and expresses them in a pure, more extreme state while still managing to keep his characters believable. They appear as real personalities in the unreal situations which constitute their world.

When I asked student director, senior Robert Gladding what "Tooth" was about, he responded "lots of things; the complexity of it intrigues me. Oversimplified, Rock and Roll has become in 'Tooth' a killer game, where the players are confined to strict rules."

• • • • • • • • • • •

"Now watch me slide into power glide, super charged down the line. There ain't no way for you to hide from the killer's eye. My silver studs, my black kid gloves, make you cry inside . . . "(Hoss Act I). And they do, for the characters are painfully human despite all their jive-talkin' hard line. Hoss, "the star-maker" is "almost like a pop Hamlet" according to Gladding. Hoss is questioning his purpose, and wants to fight against the constraints that his world has put on him. So, when his adversary, a renegade gypsy named Crow is introduced in the second act, the confrontation is climactic.

Senior Daniel Cantor, director of Middlebury's jazz band, Sound Investment, has used the musical production of "Tooth of Crime" as the focus of a Winter term course in creating original rock music. Using the lyrics provided by Shepard in the script, each of the eight musicians has written the music for the production. Cantor finds the lyrics "noble" and has found the creation of the music a consuming task. He says "musicians rarely have the chance to compose rock legitimately – remaining true to the script and the director has been demanding."

To say that Gladding is inspired by Shepard and his plays is an understatement. After studying last year at Britain's Royal Academy of Dramatic Art and the British and European Studies Group he feels he has a better perspective on modern drama. For him, Shepard works beyond the old realms of thought. He caters to a new generation who look for their own fresh answers to old questions.

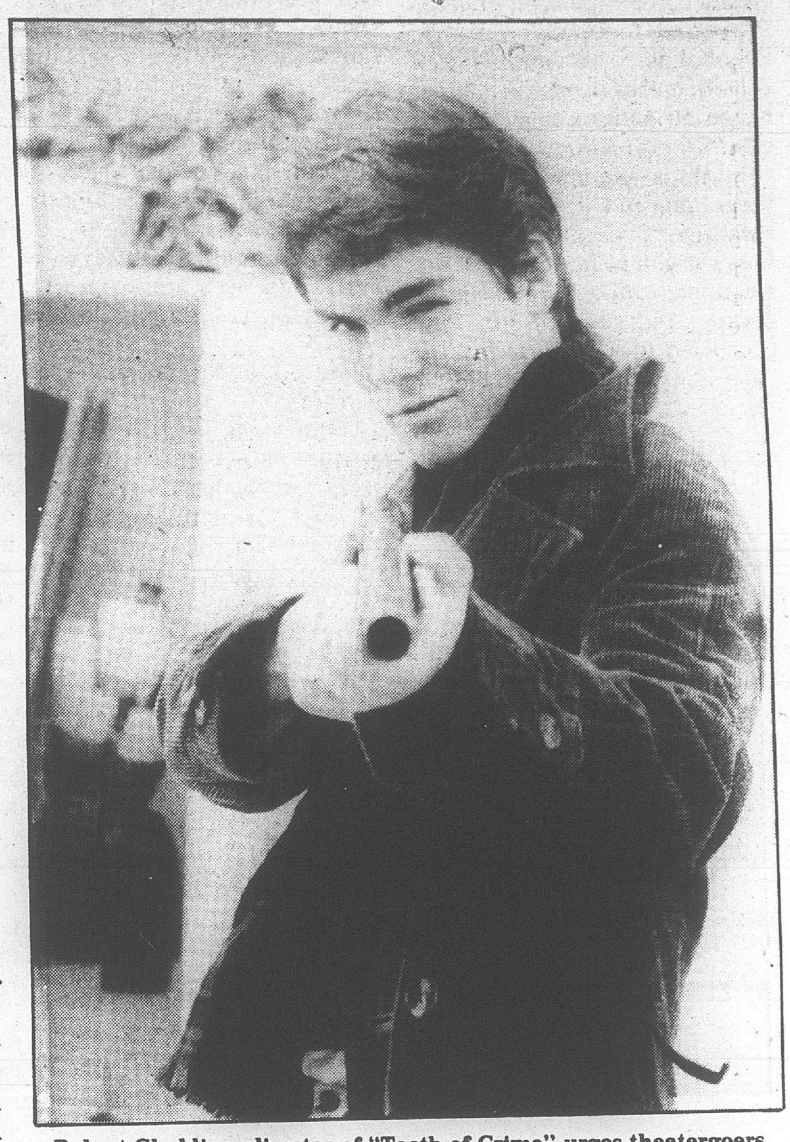
Gladding quotes Shepard: "People are starved for the truth, and when something comes along that even looks like the truth people will latch on to it because everything is so false. People are starved for a way of life-they're hurting for a way to be or to act toward the world. Take anything--I don't see the punk movement as any different from, say, the evangelist movement. They're both taken on faith – on one hand faith in costume, on the other, faith in a symbolic Christ."

How has Gladding approached this play? He has attacked it, because as his TH 700 project, and as his cast's Winter term course, they have been allowed to immerse themselves in this other world. His rehearsals run throughout the day, with scene work divided into the afternoon and evening, while mornings are devoted to expansion of creativity through improvisation. This has helped the cast and the director discover new insights of character and theme.

Freshman Sybil McCarthy (who plays Becky, Hoss' woman) has found these sessions very helpful in developing her relationship with Becky. "The relaxation techniques have helped me to find where I'm watching as Sybil or being as Becky." Jonathan Higgins, another freshman, agrees. "It helps me to get into the rhythm of the character."

When asked about the themes of the play, Jonathan Higgins responded, "Rock and Roll as religion. Hoss is a visionary trapped by the institution of the game, which both demands his inspiration and denies it." Or as Hoss introduces the play, "So here's another illusion to add to your confusion of the way things are. Everybody's doin' time for everybody else's crime . . . All the heroes is dyin' like flies- they say it's a sign of the times..."

Gladding added, "Let the play speak for itself."



Robert Gladding, director of "Tooth of Crime" urges theatergoers to experience the rock-and-roll thriller to open Feb.15. (Photo by Lisa Olsson)

Theater class to examine independent films

By Jacob Latta

If you can't hop a jet and fly to Cannes, Berlin, or Rome this year to attend a Film Festival of movies that won't be making it to your local theatre or drive-in, don't despair. This spring, in a new course, Middlebury students will have the chance to screen new and unusual American movies of the sort that will never appear on the tube or your home-town movie house.

The course is TH 217: Independent American Films 1960-1984, and the organizer of the "Film Festival" and instructor in the course is Raymond Carney, assistant professor of English, who is replacing Ted Perry, professor of theater and art, in the film program this spring and teaching both TH 217 and TH 117: Film Form and Film Sense, in new versions of both courses. In all, more than fifty recent and innovative American films will be screened on Tuesday and Thursday afternoons and evenings in TH 217, most of them films that are rare or unknown to the general public.

To explain what an independent film is, Carney says that there are basically three kinds of films: Hollywood movies, avant-garde cinema, and independent films. "Hollywood movies, the movies that come to our local movie theaters and are advertised in the newspapers, are produced to make money, and only to make money. They are marketed and designed the same way as soft drinks or clothing are, strictly to make a profit. That is why they are, almost without exception, intellectually and artistically bankrupt." At the opposite extreme, he goes on, are avant-garde films. "They reject conventional plot, character, and realistic narrative events as 'repressive' or 'bourgeois' and attempt to turn film into a kind of lyrical poetry of light and sound. The avant-garde filmmakers are abstract expressionists of the screen instead of the canvas. The result is that these films are the opposite of the Hollywood film: they are arcane, hermetic, solipsistic, or unwatchable." The films he will be bringing to Middlebury, he explains, are neither commercial Hollywood froth nor avant-garde arcanae. "They are a third kind of film. They have plots, characters, and intense, emotional, human stories in them, but they are done more complexly and subtly than a Hollywood film can afford to. They are made by independent filmmakers using their own portable cameras and equipment, operating entirely outside of the Hollywood business establishment. But because these filmmakers do not have access to the publicity machinery of Hollywood, these films are, unfortunately, almost unknown to the average filmgoer and are seldom screened in regular movie theaters. Many of them are being specially provided for the course this spring by the filmmaker himself, and a few will be receiving their world premiere screenings here at the college."

> "avant-garde films are arcane, hermetic, solipsistic, or unwatchable."

Films by Elaine May, Shirley Clarke, Barbara Loden, Norman Mailer, John Korty, Robert Kramer, Paul Morrissey, and John Cassavetes will be featured in the course. All of them are rare and unusual. Mr. Carney has written a book titled *American Dreaming* which will be published this winter that discusses some of these films and filmmakers for the first time in detail.

The book is the first major study of these neglected films which are, according to him, "among the most extraordinary and extraordinarily overlooked works of art created in our lifetime." He continued, "The finest of these films take their place alongside the work of the greatest poets, painters, and composers of our era. Within the realm of film, although their work is known only to a few people today, a hundred years from now it will be the films of Cassavetes, Loden, Morrissey, and May that will be remembered – long after the currently fashionable work of Kubrick, Coppola, Spielberg, DePalma, and Altman is completely forgotten. It is these independent filmmakers who are writing the spiritual history of our lives and our culture. They are our truest historians, and the ones who can help us to understand ourselves and our times most profoundly."

Students in TH 217 and viewers at the Tuesday and Thursday afternoon and evening screenings (which are free and open to the public) will have the chance to judge for themselves this spring.

The world is waiting. Be an exchange student.

Herron cont.

Herron: Laugh.

Carrington: When was your first real appearance?

Herron: One gray December day in 1983 I was sitting out in the cornfields of Minnesota and got a hankering to degrade myself in the big city. So I went on open stage. The first crowd I played to consisted of three people. Alcoholics, who wandered in out of a snowstorm. I sat down at their table to give them my routine. They thought it was pretty funny until I got so excited I started spitting into their martinis.

Carrington: Not an auspicious start?

Herron: Not really. But it only takes one mercy laugh from the audience to keep you going. It's like golf – no matter how badly you play, just one good shot in a round is enough to keep you coming back.

Carrington: Do you golf?

Herron: No. I did, but I've done a lot of things that I'm embarrassed about. I never had the discipline nor the shoes to really enjoy it.

Carrington: When did you start?

Herron: Golf or comedy?

Carrington: Comedy.

Herron: I've been making a fool out of myself since I popped out of the womb.

Carrington: So you might say that you've been doing stand-up comedy ever since you could stand up. Ha ha.

Herron: You might say that, if you were a wise ass.

Carrington: So you've made quite a few appearances by now?

Herron: Comparitively, no. Good stand-up is an evolutionary process. It's Raw Darwinism-survival of the wittiest.

Carrington: I hear most reporters don't make good jokes. Take my roommate. Please.

Do you think I could ever make it in comedy? What tips would you have for me?

Herron: Sure you could make it. You just need experience and a fundamental understanding of the rudimentary skills. First of all, you have the material – the heart of the routine. And know how to use space:a comedian works with area, fills space, doesn't allow space to suffocate him.

You also have to have a strong sense of identity. Before you set one foot on that stage you have to know whose foot you're putting up there. It could be a persona, yourself in a bad mood, or Uncle Frank after his vasectomy.

Stage presence is an abstraction from all of this, and the most innate of these qualities. It's something chemical between you and an audience.

Carrington: What about timing? Timing is key.

Herron: Good point, Wes. It looks like you've had some experience. Timing *is* key. It's a real litmus test for performance maturity. Many solid jokes have perished from a poor delivery, as have many babies.

Carrington: Oh, like when they were born, is that what you mean?

Herron: That's right, little Wesley. Comedy is like childbearing...A miscarriage can be fatal.

Carrington: How many jokes do you give birth to in a week?

Herron: It depends on how promiscuous my mind is. There are tons of comedic aphrodisiacs, like everyday college life, reruns of "Gilligan's Island," and the College Republicans.

Carrington: So you look on comedy as more than just being funny?

Herron: Comedy is art. Stand-up is art. That is one of the major points we're trying to convey with this workshop. A stand-up comedian is part actor, part jester, and part psychologist.

Comedy is also catharsis, transcending all taboos. That's the real power of the stand-up comedian – impunity. You can say all those twisted thoughts that have been floating around in the back of your mind.

Carrington: What do your parents think of your public display of these twisted thoughts?

Herron: They hope to God it's just another phase I'm going through, like bed wetting and Lincoln Logs.

Carrington: Ah, speaking of those phases, I noticed your sheets there . . .

Herron: They have to go into the dryer, stupid.

Carrington: Is there another, dark side of comedy?

Herron: I guess in many ways comedy borders on pornography. You can get so caught up in transcending taboos that you just lose focus, and toss out schocking obscenities just for the sake of the effect. This is something I've been struggling with recently.

Carrington: ----, Blake, it must be damned hard to know where to draw the line.

Herron: Well, --------face, in the end the audience decides. The bottom line is the laugh.

Carrington: Wouldn't some people laugh at anything?

Herron: Thank God. But to get the Big Laugh you have to walk the razor's edge between shock and obscenity. The Big Laugh is a primordial laugh, a laugh stemming from the unexpected shattering of inhibitions.

Carrington: Example?

Herron: A witty allusion to Plato will elicit a chuckle and respect from Murray Dry, but a well conceived recount of a notable failure in bed will get the audience howling in kind of a cathartic way.

Comedy is the thinking man's hockey. A good comedian drains an audience and leaves them better adjusted than if they had just spent an hour and $100 with a neurotic psychiatrist. Comedy is therapy.

Carrington: Then can I call you Doctor Herron?

Herron: My mother wishes you could.

Carrington: What plans do you have for the future?

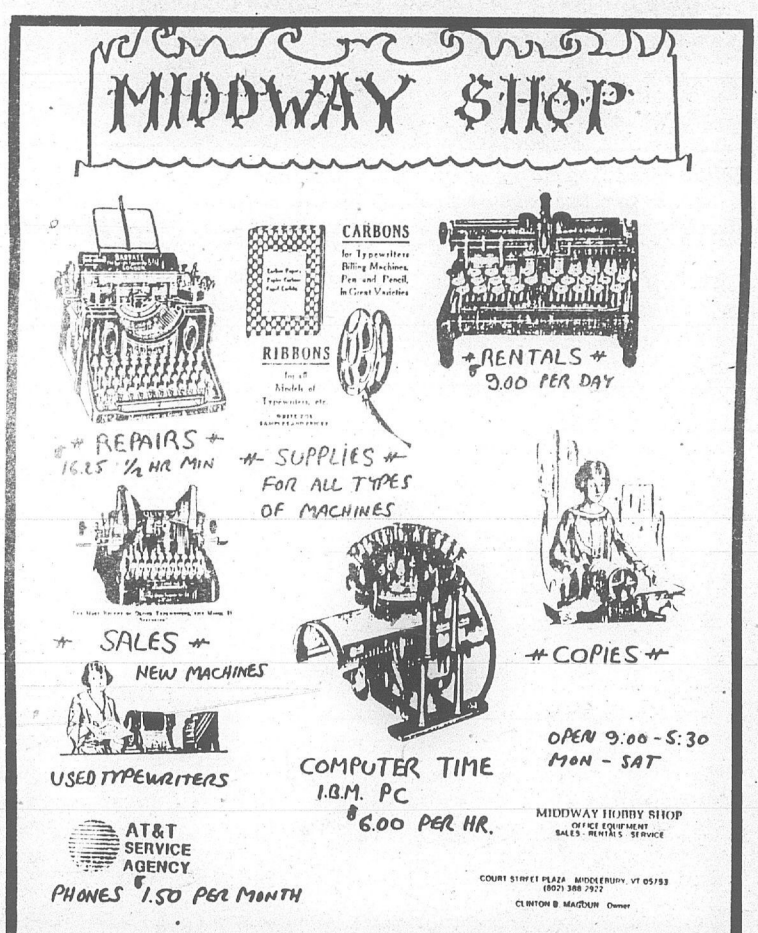
Herron: I'd like to follow in the footsteps of one of Middlebury's most notable past comedians, Sam Martinuzzi (Class of 1983), who parlayed his comedic talents into a choice job in investment banking. Actually I want to go into international relations.

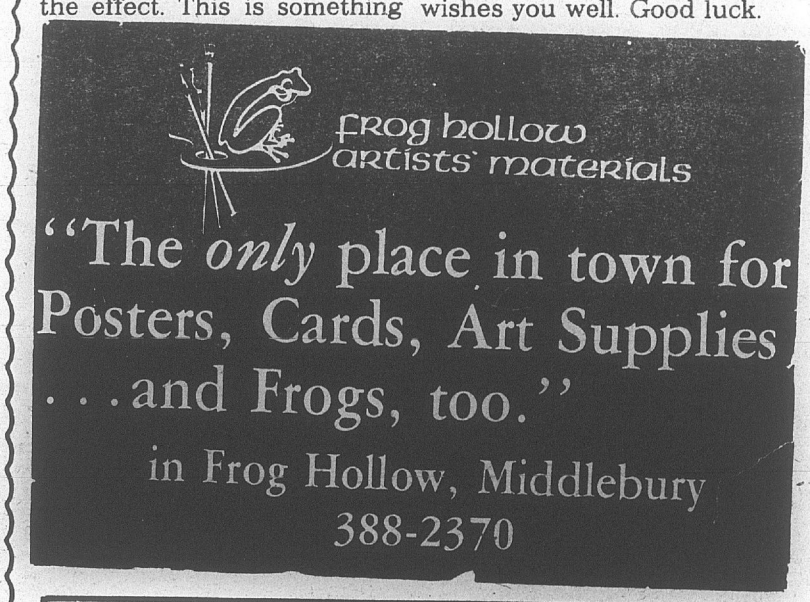
All Salt II ever really needed to get past Congress was a few good one-liners.

Like what's big, red, and . . .

Carrington: Thank you, Doctor Herron, and **The Campus** wishes you well. Good luck.

Herron serves up a platter of comedy. (Photo by Wes Carrington)

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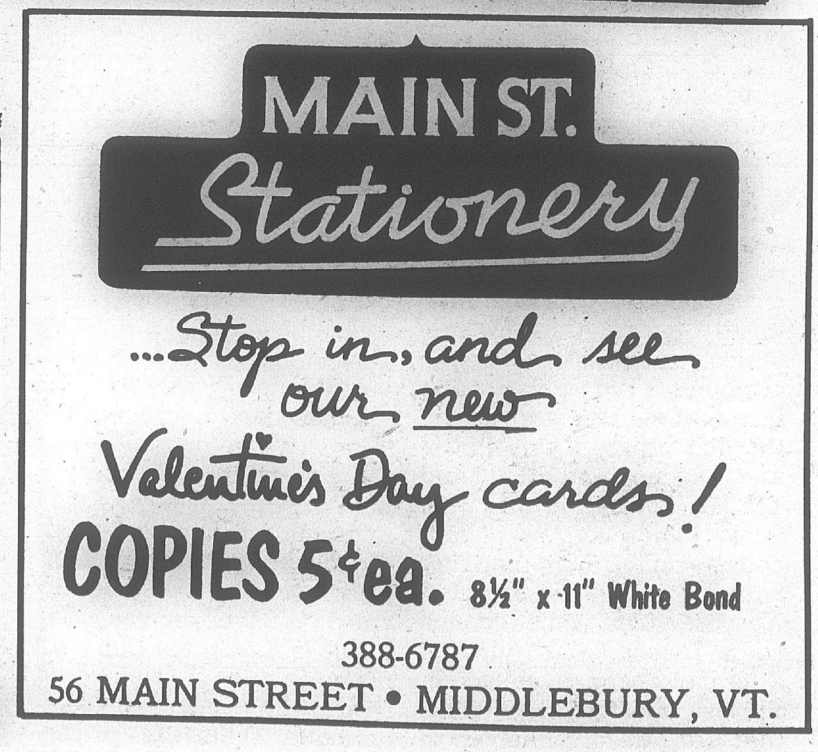
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Reviewers offer different perspectives on *Yerma*

By Jack Otter

After a season of *Glengarry Glen Ross* and *Hurlyburly* on Broadway, Middlebury theater is reflecting the same themes of non-comunication between men and women that America's premier playwrights are depressing (or awakening) us with. Following *Night of the Iguana* and preceeding *Tooth of Crime*, Federico Garcia Lorca's *Yerma* is the story of a woman's battle against her husband, her society and her uterus.

Refreshingly, the story is told from the woman's perspective as student director Andrea Wolfe makes very clear in the first scene: Yerma, played by Catherine Keating, is standing on her bed towering over her husband Juan, played by Peter Downey. Yerma wants a child and a passionate relationship, Juan wants a peaceful life and a succesful farm.

The opening scene foretold a great deal about the production. Yerma's dream of a shepherd singing about a nursery is set off by low lighting and Hiro Kanagawa's wonderful guitar accompaniment. The lighting of *Yerma*, though limited because of other productions in Wright Theater, was used effectively to help us distinguish between various levels of Yerma's thoughts that Wolfe and Lorca tried to show us. Kanagawa's subtle but powerful score also helped in that respect, and sounded great as well.

After the song, the lights revealed Yerma's fluffy, quilted bed which was the entire set for the first scene, and a strong image of the sexual tension that would fill the show. I couldn't help thinking back to Sam Shepard's *Fool For Love*; same set, same tension.

The play consists almost entirely of Yerma's one-on-one dealings with other characters who are virtually one dimensional, simply fools to help us understand Yerma. After Juan goes out to his fields, Maria, played by freshman Annette Toutonghi, enters and rubs salt in the wound by announcing her pregnancy and asking Yerma to make clothes for the expected child. Toutonghi seems much too young to have a child, which on one level contributes to the irony that runs through the show of "less deserving" women having children. More importantly, she helps dispell the illusion of motherhood as the "bouquet of roses" that Yerma had seemed to think it would be. Yerma mothers the young Maria but there is an underlying tension in the relationship; Yerma does not seem cut out for motherhood.

The second scene, the tightest in the production, finds Yerma talking to Lorca's sage of motherhood, the Old Woman, played to the hilt by Heather Frazier. The Old Woman has had fourteen children from two passionate, or at least fun, marriages, and she has no illusions or regrets. She has a good understanding of Yerma's family background; in the Old Woman's words they were "Good people. Get up, sweat, eat some bread and die." She never really shares her experience and knowledge with Yerma. She knows that Yerma's need is for something more than a child. But the Old Woman knows that even if she could explain that, the knowledge would hurt Yerma more than it would help her. What the Old Woman does do is give Yerma a feeling for what passion is, by kissing her. This prolonged kiss was entirely Wolfe's addition. It is not mentioned in the script.

Wolfe might have chosen a man for the kiss. The play does include a man for whom Yerma seems to care more strongly for the Juan: Victor, played by Stephen Mailer. But Wolfe chose to make Victor a weak character, in part to show that Yerma's need is not for a stronger man, but a new existence, a "creative outlet." There are only two men in the play, and neither is a very intersting character. Wolfe made the right choice by playing them down and concentrating on Yerma's personal struggle, and the sisterhood aspect of the story.

The laundress scene flushed out the best and the worst moments of sisterhood in the production. At times the gossiping, jabbering women made me wish Stanley Kowalski world strut on stage, at other times the comraderie among the women was very poignant, and provided a ray of hope that those women could find something in their oppressive society. Paul Shoup's costumes, Wolfe's staging and Kanagawa's music all contributed to make this scene an effective one, only the singing had a few weak moments. The laundresses had a tough act to follow after Keating's marvelous voice had filled Wright Theater with such ease. But the phrasing of the English translation of Lorca's play was difficult, and Kanagawa's music was at times too much for the laundresses. Plummy Tucker, as the first laundress, upstaged everyone when she brushed her hair.

As Yerma, Cathy Keating confronts antagonistic forces. (Photo by Lisa Olsson)

As the play continues Yerma faces her spooky sisters-in-law, whose silent, lurking presence added a sinister depth to the second half of the play. Juan appears again, their inability to communicate is made still clearer, and Juan hurls out some male chauvinism to show us the oppressive mood of the times. Victor appears to announce his departure in a touching scene that would have been much more interesting if we knew Victor. Yerma and Victor have an unspoken relationship, but neither is able to overcome the social restraints which prevent them from communicating. A pattern is beginning to form. The scene ends sadly, Juan leaving with Victor out of politeness. Of course they won't communicate either. They don't have much to say to one another.

The third and final act opens with Dolores, the sorceress, played by Daphne Gil, who promises to help Yerma have a child. Yerma seeks her out secretly and catches her. In the resulting argument, Dolores becomes my hero. She points out to Yerma and Juan how selfish they both are. The pilgrimage dance follows, and Adam Battelstein's choreography in front of an incredible shade of blue which formed the backdrop, adds a whole new dimension to the show. A fast-paced, more direct moment; it got the adrenaline running at just the right time.

The show ends up with a drunk Juan, fed up with Yerma's self-pity, but aroused by her none-the-less. Yerma, feeling violated by his attack, and shocked at seeing her own selfishness lashes out and strangles him. The lights come up harsh and bright as Yerma faces the realization that she has killed her baby and part of herself in the murder.

What is Yerma going to have to worry about tomorrow? That was my question as I left the theater. She was obsessed not only with making more of her life, but she was obsessed with her own pain. Lorca's poem in three acts is a tragedy partly because Yerma is the sort of person who is always depressed. I was shocked at the society in which she had to live, and pained by the similarities with today's world, but I fear Yerma would have searched for tragedy in whatever Utopia she found herself.

Director Wolfe put a poem on stage and the resulting imagery was stunning. But the production never got too abstract, thanks to details such as the Old Woman shaking crumbs off her skirt, and Yerma dressing in yellow and gray to contrast with the rest of the women.

The message offered was more than poetic. It was intellectual, "socially relevant" and not fully conveyed. To those sensitive to the oppression of women (and men) in Lorca's drama, it was probably clear that Yerma wanted more than a baby. But to those not already sensitive to the issue, the production offers, at best, a tight feeling in the stomach. Lorca is not just trying to entertain people with *Yerma*, he is trying to teach, but his message is not clear enough. The artist is justified if he can teach just one person, but in this case Lorca could do better.

A discussion of the play on Tuesday, January 28th, turned out to be a forum for many different and interesting interpretations of the show. Unfortunately, it was not well attended. No theater department faculty members were present.

One half century after Lorca's tragic poem was written, our world is alarmingly unchanged. As is often the case with productions of Middlebury, the play was met with surprise at its "depth," some said it was "too heavy." One begins to understand why David Rabe and Wendy Wasserstein are still covering the same themes. There is, however, a glimmer of hope. Federico Garcia Lorca, a man, was intelligent and insightful enough to write about Yerma, the woman. Of course, if the same script had a woman's name on it, we would be told that a man could never have written such a work.

Yerma's script tedious and vague

By Andy Moulton

A criminal was let loose in Wright Theater last weekend. That criminal was Federico Garcia Lorca. One might say that the foundations upon which this production of "Yerma" were based were rather weak. Director Andrea Wolfe ('84) tried to give the show some direction; unfortunately, it was impossible. The actors attempted to make sense of the script; unfortunately, that too was impossible. I have read quite a bit of drama, and I have seen quite a few productions; but I have never encountered a script more confusing or confused. It was a celebration of the inane, image and the relentless metaphor.

The plot is simple enough to grasp. The problem lies in Lorca's convoluted presentation. His communication of an idea is like someone explaining the concept of a mugging by beating you over the head with a two-by-four. The problem here is definitely not in the direction or acting. Any other script, and this production would have been very strong.

I credit the cast and crew with undertaking such a vast project. And some of the elements of the show were quite entertaining. Hiro Kanagawa's music was good, but what hurt the production was Lorca's poetry put to that music. Adam Battelstein's choreography used in the "fertility dance," coupled with the shadowing of the dancers, was, for me, the highlight of the show. This moment was truly well-crafted.

On the whole, the acting was fine, considering the handicap of a virtually incoherent script. Senior Cathy Keating did a good job as Yerma, as that role is quite complicated. Although the script is devoid of any character development, she brought forth many emotions to create an evolving, interesting, Yerma. I was disturbed by the static quality of Juan, played by junior Peter Downey. The script didn't help, but neither did Downey. This character never changes through his five stage years. This stasis is a deficiency in the script. In fact, Juan never changes during the one hour and forty minutes of our time. I think Downey could have achieved something here. Junior Heather Frazier had a small role, and became the most interesting and entertaining character in the show. Because of the small role, and Frazier's talent, she was more able to overcome the handicap of the script. She was the only "human" character on stage.

The acting kept me in the theater, despite the effort of the script to drive me away. Wolfe picked a very difficult show to do and I respect her for undertaking the challenge. And one may compliment her for successfully staging some elements of the show.

But I got very tired of Yerma's inability to say, "I'm not satisfied." Instead, I heard stuff about drinking water but having no glass; or climbing a mountain but having no feet. I would like to know how many times the word "like" and "as" were used. Shakespeare had the genius to extensively employ the metaphor and symbol; Lorca did not. I know what will happen; someone will say, "ha, you just didn't understand it." Maybe not. But neither did Lorca.

Sporting Panthers find prey fiesty

Downhill's hopes are looking up

By Jamie Preston

Despite some very rugged conditions at Whiteface Mountain this past weekend the Middlebury skiers continued to turn in respectable carnival performances. Faced with conditions which went from ice to powder, the skiers on all teams tried just to make it through the course without falling.

The top performer for Middlebury was again freshman Ingrid Punderson. Tough in the giant slalom. Punderson held the lead for much of the race. It looked as though she would be able to beat out her tough UVM competetor Julie Woodworth, but she fell to third place as the race ended. Senior captain Nancy Locke also skied well for the panthers.

Senior captain Jim West led the men with a ninth place finish while juniors Bruce Genereaux and Steve Putnam took 12th and 13th respectively in the giant slalom.

The slalom course saw well over half of the women's field fall. Freshman Ingrid Punderson again led the Panther finishers with a ninth place result while senior co-captain Martha Punderson, sophomore Susan Wise and Junior Nicky Biddle also

For the men, West negotiated an 11th place finish on the tough slalom course. Putnam followed closely with a 12th and sophomore Pat Callaban continued his fine skiing with a 15th place finish. In the overall results, the men finished in fourth place while the women toook second.

The panther ski team travels to Stowe this weekend to take on the competition at the UVM carnival.

Squash team undefeated

By Cindy Ritter

The women's squash team just completed a sucessful trip to the Amherst Invitational tournament by sweeping the three teams they faced. Wins over Amherst (5-2) Bowdoin (7-0) and Colby (7-0) give the women squashers an unblemished 6-0 record.

The Panthers started their season with a 7-0 win over Hamilton. After Christmas vacation, the team travelled to Williamstown to face the Ephmen, a team they had never beaten. Middlebury emerged victorious as they posted a 5-2 score. Smith bowed to Middlebury 6-6 on Jan. 14.

Returning senior captain Toni Mauck and senior Deb Payne are undefeated as are juniors Amy Lee and Cindy Ritter. Playing number one for the team is sophomore Amy Cleaves. Kristine Rigopolis is also playing for her second year. Freshmen Julie Lilien and Erika Gustafson are looking strong. Also returning are juniors Margaret Clark and Deb Porter.

The lady squashers hope to continue their winning ways when they take on Trinity College on Feb 7.

Swimmers win, lose at Bates meet

By Suzanne Poulin

Last weekend the Middlebury swimmers traveled to Bates College where the men swam to a 78-35 victory. At the same time the women swimmers left with a 2-2 record after a 37-76 loss. Top scorers for the Panther men were senior co-captain Mike Morissey, juniors Karsten Prager, Bill Hallock, and senior Chris Lande, all with 17 points.

Morissey consistently dominates the sprint-freestyle events. Hallock is also strong in this area, and also dominates in the butterfly events.On the other hand, Prager's strength is in the distance freestyle events. The Panthers look to Chris Lande for points in the backstroke.

Other high scorers in the Bates meet were senior co-captain Peter Clough, sophomore Rommin Adl, and Scott Davison. Each of these well-rounded swimmers earned over 10 points towards the Panther score. Together sophomore divers Todd Walter and John Aymar scored 10 points in the required and optional diving events. Also scoring for Middlebury were sophomore Mike Desmond, freshman Dave Raymond, juniors Thor Tyson and Steve Pryor.

The Panther women were hurt by the absence of their freshman diver Ann-Marie Peterson, and were unable to overcome the strength of the Bates swimmers. High scorers for Middlebury were senior co-captains Lyn Hermann and Brenda Birmann. Together they scored more than half of the Panthers' total points.

Once rivals in high school, freshman Julie Faxon and Jen Kitchen are now swimming together at Middlebury. Each scored 11 points in the Bates meet. Also scoring for Middlebury were sophomores Cynthia Corsiglia, Cathy Perillo and Katie Felstiner.

Women hoopsters drop two

By Shawn Burns

The women's basketball team had a tough go of it this week, dropping a tight game to Norwich, and then travelling to Maine where they lost to Colby and Bowdoin, arguably the two toughest teams of their schedule.

On Friday, Middlebury entered the Colby game with nothing to lose. The pressure lay entirely on the heads of the Mules, defending E.C.A.C. champs. The Panthers played one of the best games of the season as they calmly took to the floor.

continued on page 16

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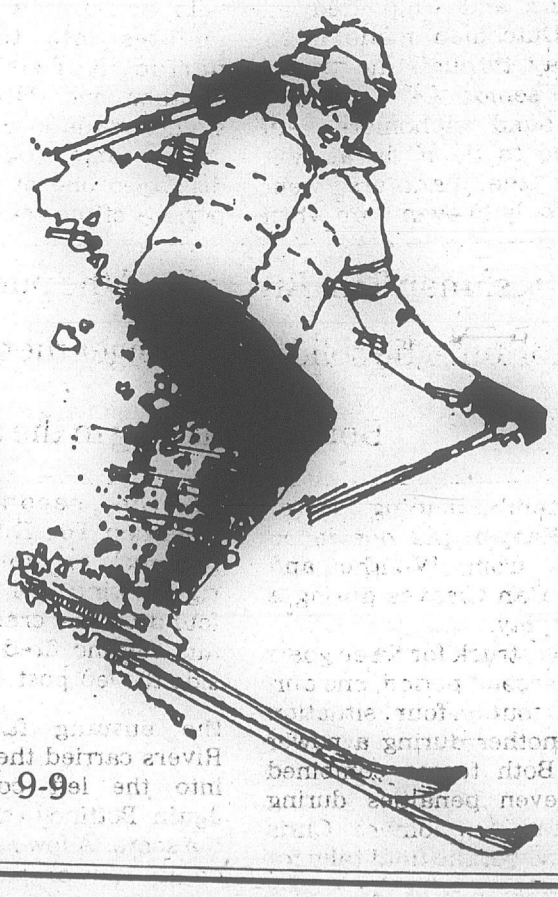

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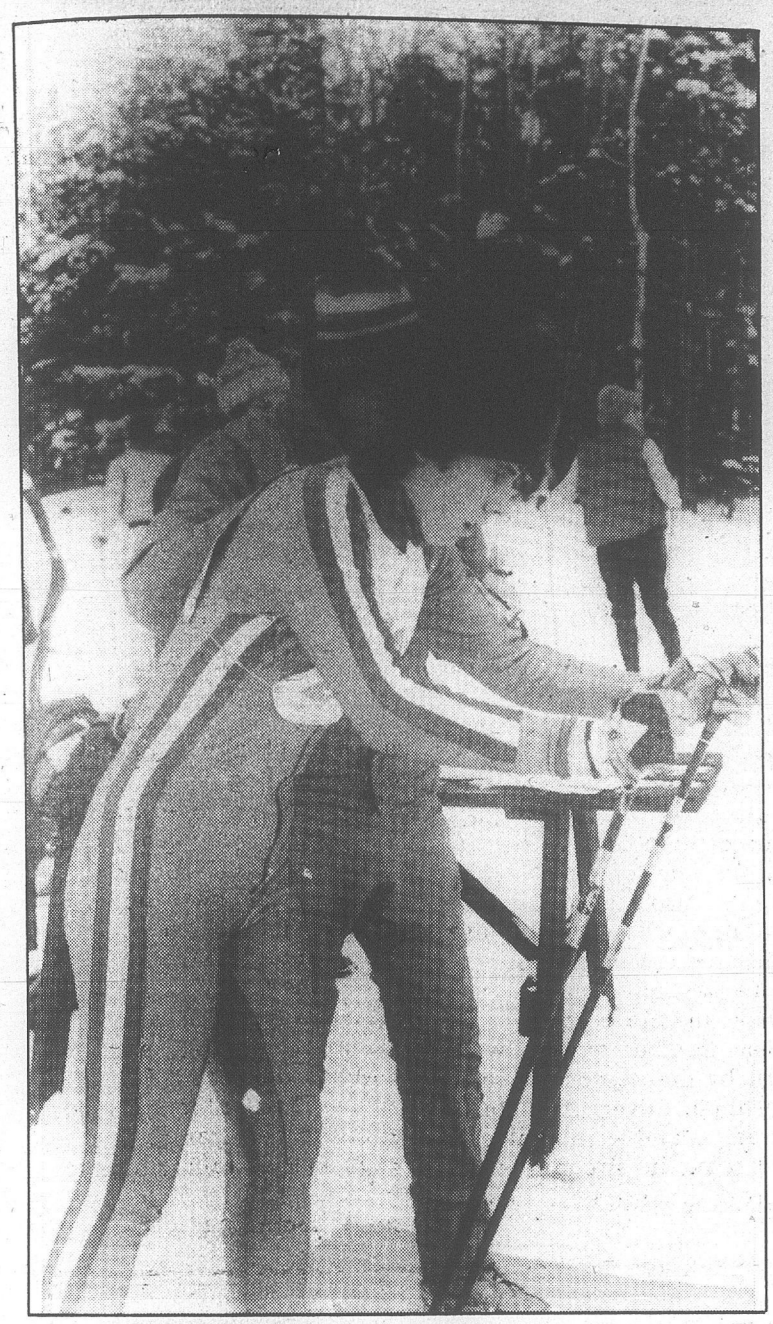


Senior Becky Fuller starts the cross-country course at the St. Lawrence Carnival. (Photo by Meta Schrenk)

Cross country tough

By Nick Hahn

The cold sun rose slowly behind the fierce hills of Lake Placid's Olympic cross-country trails. The snow was deep, fresh and slow. Coaches' radios crackled with hurried words. Bright suited skiiers zipped everywhere one looked. The scene at the St. Lawrence Carnival was charged with a palpable energy as the women's 7.5 km individual race neared its start.

By the end of the race, the Middlebury women trailed the power-filled contingent of UVM Norwegians by a scant 5 points. Co-captain Wendy Reeves motored her way to a spectacular third place finish, only seconds out of the lead. "It was my type of course. Lots of extended uphills and relatively mellow descents," said Reeves. World Junior Games bound sophomore Lilly Shuell pulled in sixth while sophomore Dorcus Denhartog rounded off the scoring in tenth position. Co-captain Tony Sparrow skiied her strongest race all season finishing an impressive eleventh.

The men were hurt by opting to wax for the brutally hilly course instead of utilizing the new method of skating the course with clean skiis. The major of the top finishing men did not wax, clean skiis being significantly faster on the crucial flats and descents. Junior Eric Schmidt, bound for the World University Games in Italy later this month, used very little wax and continued his hot skiing by finishing a strong sixth. Sophomores Stuart Johnstone and Michael Welch clocked 15th and 17th respectively to put the men into 4th place overall.

Saturday relays, a race of team effort more than individual performances, proved very interesting. The women were outrageous. Reeves scrambled, putting the team in second place at the tag, seconds behind UVM. Middlebury's leg skiier Denhartog then proceeded to break open a one minute lead over the rest of the field and tagged to anchor leg skiier Shuell solidly in first place. However, UVM's anchor was former Norwegian World Cup skiier Johnna Gran-Henrickson; Shuell had her work cut out. She held the lead until re-entering the stadium with half a km to ski. Gran-Henrickson nipped her just before the line to take the victory by a scant three seconds.

The men's relay turned out a bit differently. At the end of the first leg, Scott Tucker skiied into the tag zone in fourth position right on Dartmouth's ski tails. There was only one problem with this-he was on Middlebury's unofficial number two team. Johnstone of the number one team, feeling the effects of Friday's exhausting race, was well back. The second team skiied in third after the second leg as Phil Lawson skiied an outstanding 10th fastest leg of the day. Michael Welch of the first team moved his trio up slightly into 9th place, but he had yet to tag off to the turbo-charged Eric Schmidt. Schmidt skiied his finest race all season gaining two minutes on the field and pushing the team up to sixth place. Schmidt commented, "I felt like I was skimming over the course. I never got tired!" The second team faded to a respectable 9th.

The women finished second overall, the men fourth. The team travels to Stowe this weekend to battle the hills of Trapp Family Lodge at UVM's Carnival. The women look to top UVM on their own course and the men to move into the top three.

Hockey skates swiftly, but misfires

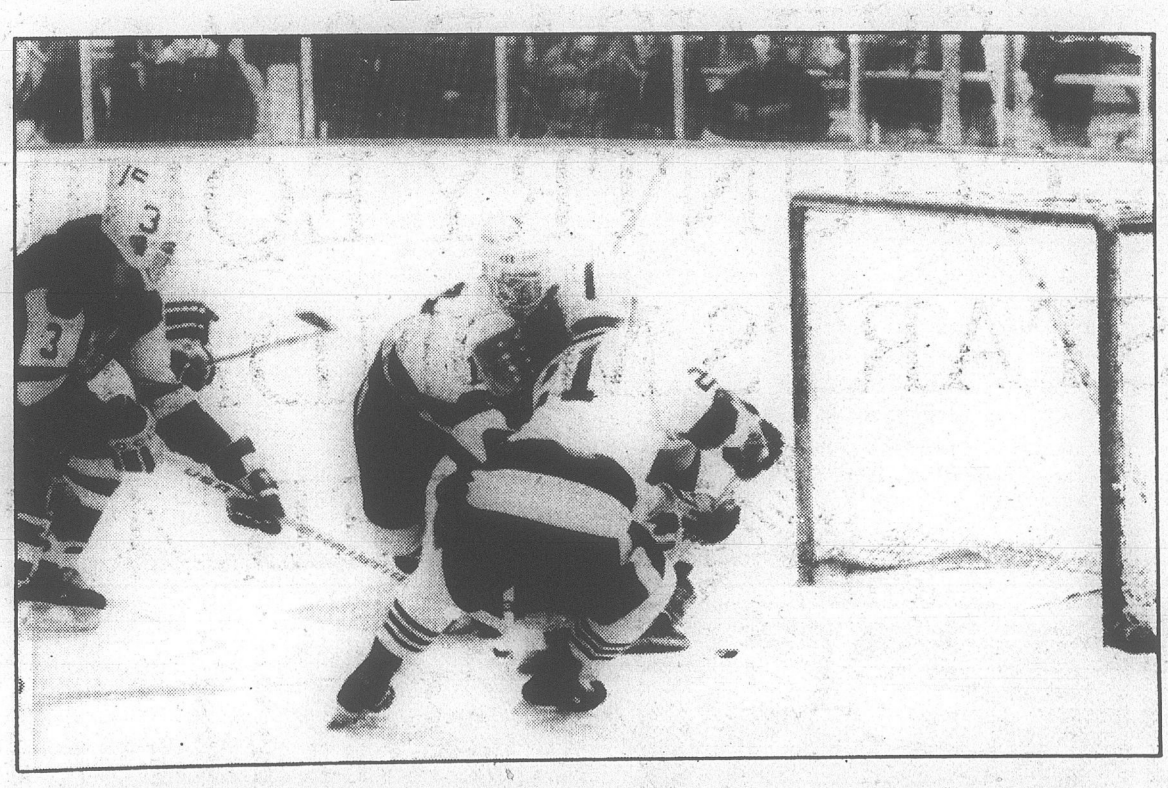
By Chris Peters

The Panther Hockey squad traveled to Union last week and lost 7-4 in a very scrappy game. Middlebury went up 1-0 early on sophomore Brian Smith's goal which was assisted by seniors Marty Wenthe and Chip Kenyon. The Dutchmen made it 2-1 halfway through the period when senior Dave Morton and found sophomore Paul Bottino to tie it up at two. Again the Panthers went down only to even it up when the team's leading scorer Chip Kenyon put one in on assists from Wenthe and junior Dan Cleaves during a power play.

Union struck for three goals in the second period, one during a four-on-four situation and another during a power play. Both teams combined for eleven penalties during the game. Sophomore Chris Hopkins got the final tally for the Panthers with the assists going to his linemates sophomores Mark Schille and John Devine.

The Panthers returned home last Saturday looking for revenge against Norwich for an 8-3 loss earlier in the season. In a very even first period, Middlebury, buoyed by a boisterous crowd, fell behind 1-0. Almost four minutes into the second period Norwich scored another one. Unlike many similar situations, the Panthers came together and displayed one of their finest periods of the season. At 5:05 of the second period freshman Tim Rivers passed the puck to Morton on the right wing. Morton then found Bottino crashing in slot and Bottino fired a quick inside the left post. Bottino won the ensuing face-off and Rivers carried the puck wide into the left conrner and again Bottino was there for the score. A few minutes later on the power play, Kenyon and Wenthe found senior co-captain Scott Farr sneaking up to the left circle and Farr put a boomer between the goalie's legs. Norwich tied it up before the end of the period.

> "... freshman Tim Rivers fired the puck to Morton. The solid right-winger then found Bottino crashing in the slot..."



Senior co-captain Chip Kenyon fires at an apparently open net. The Norwich goalie fell on the puck, icing a 5-4 victory. (Photo by Fred Beckham)

Most of the third period was a let down for the Panthers as Norwich regained the lead 5-3. At 14:11 during a power play Smith at the right point passed to his left to freshman Ned Parsons who took a slapshot. Scott Joslin, fighting for position in front of the goal, was able to make a quick deflection between his legs that went up over the goalie's shoulder. That goal sparked the Panthers as they began to pressure the Cadets.

The Panthers had an excellent chance at the end of the game as they had a power play and pulled goalie Ken Pucker for a six on four advantage, but nothing came of it. Pucker put in one of the best goalie performances all year for Middlebury turning away many opportunities for the Cadets and ending the game with 23 saves. The Panthers next home game is on Feb. 1 when they take on the Colby mules at home.

Euthanasia cont'd

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that in the former case the doctor, having been defeated in his attempts on the patient's behalf against nature, allows nature to take its course — whereas in the latter the doctor switches from the role of always trying to work for the patient against death to that of causing the patient's death, which is wrong since the doctor must always *act* to preserve life. This argument, however, says that it is alright if the doctor stands by and lets the patient die once sure he can't save the patient, but it is wrong for the doctor to act on behalf of the patient to relieve pain and suffering by cutting short the length of the death process. It seems that in the former case the doctor, by letting the person die, is inflicting unnecessary pain and suffering, which would be in violation of the most basic moral law.

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Panthers still prowling

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The offense ran without a hitch, and coach Anne Weaver was pleased with the composure her team showed: "We didn't rush the offense. We were patient and took the good shot." Unfortunately, the shots just didn't seem to drop, and the Panthers were down 44-22 at the half.

In the second half, Middlebury was able to put in 27 points but still only managed to hit a low 30 percent from the floor. Pitted against the taller Colby women, the Panthers weren't able to pull down many rebounds. Also, there wasn't much to rebound, as the Mules, dominated by Boston-area players, shot in true Celtic fashion, dropping 76 percent of their shots.

Junior co-captain June Larrabee was game high scorer with 16 points. Freshman Ingrid Hayberg had eight points and nine rebounds, freshman Kerry Polzer and sophomore Anne Corry netted six, and sophomores Jean March and Cool Natalie Posey had five.

Colby's Coach DeLorenzo was very impressed by the improvement shown by the Panthers over last year's demoralizing 60-plus loss. Middlebury hopes to chip away at the margin still further in next years' match up.

Saturday Middlebury took on Bowdoin. The Polar Bears came into the game riding high on their upset victory over Colby. The Panthers were jittery and had trouble handling the ball.

Bowdoin jumped out to an early lead, shooting well and nabbing most of the rebounds. Their tall inside players effectively shot down the rebounding of Hayberg, Corry and Larrabee, but fouled Hayberg repeatedly, sending her to the line where she hit six of seven.

Late in the second half, the surprise of the game came when freshman Caroline Hilleman came off the bench to sink seven points in only a few minutes, shooting 75 percent from the floor.

Freshman Vanessa Bardliving picked up the slack in the rebounding department, grabbing five. Hayberg was high scorer with 12, followed by Corry with eight and Hilleman with seven. Co-captain Shawn Burns and fellow guard Polzer both chipped in four points, as did Larrabee. The team effort was completed by Bardliving and sophomores Liz Rice and Yakki Norton, who all came off the bench and played tough.

Weaver hopes her team will avoid dropping below the .500 mark as they look to victories this week over Union, Amherst and Skidmore. Six of their remaining seven games are home contests, which gives the fans of Middlebury women's hoop a chance to demonstrate their support. The next home game is Jan. 31 against Amherst.

Men's hoop plays through tough times

By Daniel Wexler

In a disappointing week of play, the Middlebury men's basketball team dropped consecutive road games at Williams and Castleton State before ending the week with a home loss against Babson.

Travelling to Williamstown on Jan. 22, the Panthers had hoped to beat the Ephmen, who were celebrating the 100th anniversary of their gym. Instead, Williams jumped out to an early 12 point lead and never let up, holding on for an 82-73 win. Middlebury's mediocre defensive play and inability to score against a tough Williams zone defense led to the defeat.

Two nights later, the Panthers journeyed to Castleton, Vermont, a place where they had not lost in five previous meetings. This streak was ended by a 93-61 margin that was considerably wider than was representative of play. The NAIA Spartans held a 41-27 halftime lead before surviving a brief second half Panther rally led by freshmen guards John Humphrey and Meatchie Russell, and junior center Lans Teal. Again, the Panther defense was riddled by a patient Castleton team that consistently got excellent shots from all over the floor, and numerous late free throw opportunities enable the Spartans to open up the huge margin of victory.

On Jan. 26, the Panthers dropped a disappointing decision to visiting Babson. Middlebury's inconsistent play at both ends allowed the visitors to pull ahead early and a brief second half rally was unable to cut into the double figure lead significantly. Middlebury was led by junior J.T. Thompson's 26 points and 13 rebound performance while Humphrey chipped in with 16 points. For Humphrey, it was the fifth consecutive game in double figures, raising his scoring average to 14.3 points per game. The Panthers are still being led by Thompson who is scoring at a 15.3 clip.

The three losses drop Middlebury's record to a disappointing 4-8. Their next two games are tonight and tomorrow hosting nationally ranked Colby, and Bowdoin at 8:00 P.M. and 3:30 P.M. respectively.

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LECTURES

continued from page 5

and Cleopatra" and "All's Well that Ends Well" where sets were made to look like paintings.

A third option for setting was to go on location to convey a strong sense of reality. The production of "As you Like It" went on location. However, the reality of the location worked against that play because the Forest of Arden in Shakespeare's play contained the features of fantasy, not reality. On the other hand, going on location worked in "Henry VIII," a more realistic dramatization of political events.

In general, said Wilders, the directors had to decide whether to lean more toward what Shakespeare had intended for his plays, which would have been pools of light and concentration on the actor and what he is saying, or to be true to the conventions of television with its emphasis on reality.

— By Georgette Csobaji

Sociologist discusses the Polish Peasant

In Munroe Faculty Lounge on Tuesday, Jan. 29, Rudolf K. Haerle, professor of sociology, spoke about his research for the Kenan Chair of Sociology in a lecture entitled: "Immigration and Life Histories: 'The Polish Peasant in Europe and America'."

Haerle discussed the work of William I. Thomas in conducting a sociological study called "The Polish Peasant in Europe and America." This work was important, Haerle said, because it revolutionized the field of sociology, provided an enduring description of peasant life, and pioneered the effort to deal with immigrants as a group.

Haerle said Thomas' project began as an ambitious plan to write several volumes on racial and ethnic differences using a strong "comparative approach." When Thomas finally scaled down his study, he retained this approach by making comparisons between European and American Poles from different areas.

Haerle explained that Thomas' massive, five-volume work, co-authored by Florian Znaniecki, and published in the early 1900's, brings together and analyzes the letters of many individual Polish peasants. Thomas used life histories, which he called "perfect . . . sociological material," to evaluate the effects of large-scale social change on the individual.

Thomas' methods were new and controversial at the time, Haerle said. The publication of "Polish Peasant" marked Thomas as important in sociology and provided the ground work for the sociology department at the University of Chicago, then the largest in the U.S.

Haerle said he feels that Thomas' work has often been the subject of undue criticism. Critics of Thomas' work, according to Haerle, misunderstood his purpose; he was not trying to reach exhaustive conclusions, but was instead "groping for a new analytic language."

Haerle said that much of the criticism may have resulted form of an unfortunate choice of terms by Thomas, who sought to distinguish between what he called "values" (external, objective ideas), and "attitudes" (internal, subjective ideas). Thomas also invented labels for personalities as he saw them to evolve socially: the "Philistine" (a conformist), the "Bohemian"(swayed by outside influences), and the "Creative individual" who could compromise between social life and his own, definite aims.

Haerle stresses that Thomas never intended the three personality types to be "pure" but simply proposed them as "heuristic devices."

Haerle concluded by saying that there has recently been increased interest in the use of life histories for sociological research, in the Chicago school of sociology, and in Thomas himself. He hopes to "get on the bandwagon soon" by writing an "intellectual biography" of W.I. Thomas.

David Rosenberg, professor of political science, who attended the lecture, said that before hearing Haerle's lecture, he had not realized how much of a controversial figure Thomas was. "Everyone in comparative politics reads 'Polish Peasant,'" said Rosenberg, "but I never thought about where it came from."

— Sharon Fray